THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

OCTOBER 1951

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MUSIC

'The Pilgrims' Prayer'. Anthem by Eric Thiman.

The Central Music Library

WHEN the library was opened in October 1948 we told how it came to exist and be where it is. The story will bear repeating, and expanding, for it is likely that few who visit the library are aware of the chain of events that made it theirs to use. Two names, at least, should be known: those of Edwin Evans, for most of what lies on the shelves, and Mrs. Christie-Moór, for the largesse that transferred the store from private to public hands.

The actual hoarding was begun by Edwin Evans the Elder, a learned writer on musical subjects who died in 1923. To him the library owes—amid much that is of first-rate value—certain albums of Victorian aspect and curious contents. Typical items are a volume marked 'Miscellaneous French' and containing songs from Boëllmann to Chants Populaires de Haute Auvergne; a fat volume of Stephen Heller; a book of sonatas by Wihtol; an album in which Schumann keeps company with Sidney Smith, Reissiger and Blumenthal; and a Schubert-Corelli book that goes under C because the Schubert is only some scraps from 'Rosamunde' for piano, whereas the Corelli is twelve sonatas. A number of such oddities confront the wandering eye with a touch of eccentricity: no librarian would covet them. But rarities of good worth were bequeathed by Evans the Elder. They cannot be named here, for memory is not to be trusted. Once when Evans the Younger was showing a visitor round he pointed to sundry volumes with reverence, saying 'that came from my father: you could not get hold of it now'. This article not being foreseen, note-book and pencil were not at hand. Rarities were also added to the hoard by Evans the Younger, the international critic and savant who left us in March 1945, and whose badge of juniority may now be discarded. Forty years a London critic, editor of weekly and monthly musical journals, Edwin Evans received a vast quantity of music and books for review; a copious writer of programme notes, he needed to have a whole library of standard music by his work-table; an inquirer into modern music and its composers, he amassed up-to-date scores. Thus his occupation made him three times a collector. But his interests ranged far beyond his professional needs. For the enrichment of his culture and learning he would seek the general literary resources of his art; and to anyone who walked round his library he seemed to possess them in rare plenty. Signs abounded, too, that Evans was less dependent upon the English language than most men of culture; he was a rare polyglot. His library was indeed a large one for a single owner. It filled a capacious annexe to his house in Trinity Road and overflowed into landings, staircases and other rooms. A tour of his shelves filled one with envy of such possessions, though not of the research and labour that had left them as tokens.

When Evans died his library became a problem for his friends. To allow it to be broken up would have been a failure in public spirit; and Mrs. Evans, who had the right to market the stock to her best advantage, agreed that by some means or other it should be kept intact. London was without a well-constituted music library, and here was the making of one. A small committee met several times and discussed the possibilities of opening the collection as a subscription library. The chief difficulty was housing. Trinity Road was too far from the haunts of music and musicians; it was necessary to set up the establishment where people could drop in without making a purposeful journey to a distant tube station. No such place was available except at ruinous cost. Then a benefactress appeared. After two years of discussion the question of the Evans library spread to a wider circle, and came to the ears of Mrs. Winifred Christie-Moór, a musician who needs no introduction except to the newest concert-goers. Between the wars the name of Winifred Christie, pianist, was well known at Queen's Hall and Wigmore Hall, in North and South America and on many continental concert platforms. It was changed when she married Emmanuel Moór, pianist, composer, and inventor of the Moór double-keyboard piano,* who died in 1931. For some years Mrs. Christie-Moór had been interesting herself in the provision of a music library for London; and here was an opportunity for realizing her cherished plan. The first consideration being financial, she inaugurated a fund for a London music library by a donation of ten thousand pounds, mainly for the purpose of acquiring the Evans property. For a time the proposal was that Mrs. Christie-Moór and Miss Dorothy Lawton (a librarian of experience and international standing) should take a house and open a library with the Evans collection as its main stock. It was a generous and sporting offer that would have laid many cares and labours upon its sponsors. Then the City of Westminster Public Library became interested and made a proposal that entirely altered the situation. The Westminster librarians offered to take the collection into their care, house it and organize it, and give it all the benefit of their public library service. The offer was of course eagerly accepted, for it solved every remaining problem.

WINIFRED CHRISTIE-MOÓR

The present situation is that the City of Westminster accommodates the library at its Buckingham Palace Road premises, incorporates it in the general stock for public use, and provides an expert staff for cataloguing and daily business. The C.M.L., though in the position of a guest, remains an independent body. In order to facilitate certain legal transactions it had already been formed into a company with the following officers: Chairman, Eric Blom; Hon. Treasurer, C. S. Forsyth; Hon. Secretary, Sir Steuart Wilson; Council: Mrs. Winifred Christie-Moór, Prof. E. J. Dent, Lionel McColvin (Westminster City Librarian), C. B. Oldman (Principal Keeper of Printed Books at the British Museum), and Miss Seymour Whinyates (Director of the Music Department, British Council). On 21 October 1948 an opening ceremony was held in the library room. The chairman handed the library to the City of Westminster; the Mayor acknowledged the trust; Dr. Vaughan Williams, chief guest of the occasion, gave the affair his blessing; and the whole meeting warmly expressed its thanks to Mrs. Christie-Moór.

Most people being unfamiliar with the region of S.W.1, it may be worth while to tell them how to get to the place. Buckingham Palace Road runs more or less south-westward alongside Victoria. The library premises are on its north-west side between Moon's Garage and the big Coach Station. (The street sign says Buckingham Palace *Gardens;* and in this local row of houses its number, if it had one, would be 18.) From Victoria main station you emerge by the opening near platform 17 and turn left. A no. 11 bus will bring you from the city by Charing Cross, Westminster and Victoria, or from Shepherds Bush by Hammersmith, Chelsea and Sloane Square. There is a bus-stop close to the library. Other buses are 39, which uses Buckingham Palace Road on its way between Camden Town and Clapham Junction, and 46, which passes that way between Waterloo and Wembley. Of course plenty of buses go to Victoria. Several Green Line services use Eccleston Bridge, which is close by, as their London terminus.

In the City of Westminster's fine and roomy premises the C.M.L. is on the first floor. It occupies an airy, well-windowed room that is ample for its present purpose. In it the student will find large tables where he can spread a dozen scores, and plentiful chairs, each with a platformed arm-rest where you can place

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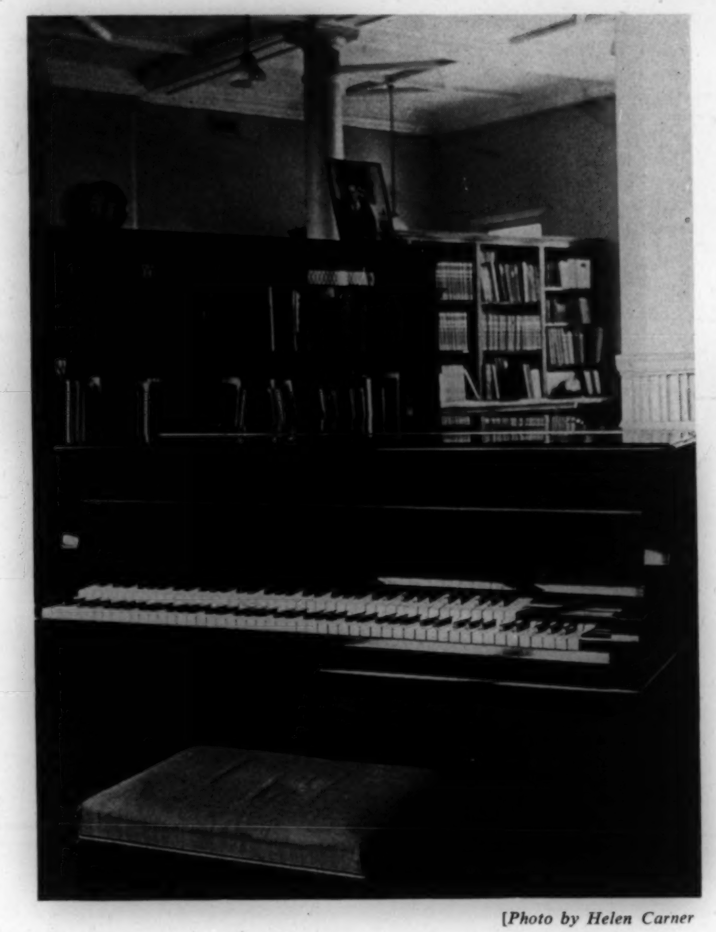
* Shown in the picture on p. 443.



[Photo by Helen Carner

one book while reading another. Miss Jean Hickling, an expert librarian, is in daily attendance with her assistants, and knows where everything is kept, including a good deal that has not yet reached the catalogues. Books or music can be borrowed on tickets issued by any public library in the kingdom, a facility that needs emphasizing, since so many seem to be unaware of it. You do not need to be a Londoner to borrow from C.M.L. Moreover, visitors from abroad may become borrowers by making an application and stating adequate credentials. C.M.L. is incorporated in the general inter-library loan service, by which any item not in its catalogue can be obtained from other sources in a few days, if a copy is available. In this way C.M.L. is often a borrower and, still more often, a lender. Hours of business are about to be extended. From October 15 they will be: Wednesdays, 10 till 5; other weekdays (including Saturdays), 10 till 8; no opening on Sundays.

By the time of the opening substantial additions had been made to the Evans stock. Gerald Cooper, who died in November 1947, bequeathed his collection to Prof. Dent, who has presented almost the whole of it to C.M.L.—an exceedingly valuable contribution. Mrs. Christie-Moór made a large gift of books and music. Godfrey Sceats gave over twenty volumes of madrigals, including the Musical Antiquarian Society's volume of Wilbye. From the music left by Charles Woodhouse, the well-known orchestral leader, his brother Frederick presented scores and parts of over a hundred and twenty orchestral works. (These are frequently in demand by orchestral societies.) Gifts have been made by Croydon and Brighton Public Libraries. In early days a general appeal was made for gifts of unwanted music; whereupon parcels arrived in such quantity that the work of distribution was outpaced, and a large stock, chiefly of sheet music, waits to be sifted. So for the time being the appeal for indiscriminate giving is suspended.

[Photo by Helen Carner

The main body of the music is ranged in order of composers' names without distinction of kind. There are certain categories that necessarily stand apart:

Miniature scores: about fourteen hundred of them. They include all the Wagner scores, and several other complete operas. They are seen in our fourth picture.

'Sheet Music' that will not stand up for itself. It is enclosed in about 260 boxes that do not lend themselves to casual inspection.

Volumes that have no composer's name. Chief of these are books of national songs; and collections that cannot be distributed alphabetically. Certain placings submit to no rule and have to be learned. Thus the volumes of 'The English Madrigal School' are distributed alphabetically, since no two composers share a volume. The 'Tudor Church Music' series, which cannot be thus broken, stands together under 'Tu'.

Odds and ends that will not go into a niche. What is one to do with Sterndale Bennett's 'The May Queen' bound with 'Songs from Handel's Operas'; or Romberg's 'The Lay of the Bell' wedded to a certain Twelfth Mass?

Complete editions. Only the Fellowes edition of Byrd stands in its alphabetical place.

The complete editions give stability to the collection. In the back areas of the room, under supervision, you will find:

Bach. Two sets of the Bachgesellschaft and most of a third.

Beethoven. Breitkopf & Härtel edition in photolithographic reprint (1949).

Brahms. Breitkopf & Härtel edition, and a reprint.

Couperin. Oeuvres Complètes de François Couperin, publiées sous le direction de Maurice Cauchie. Oiseau Lyre.

Pergolesi. Caffarelli edition.

Rameau. Edited by Saint-Saëns and d'Indy. Durand. (Only volumes 6 to 17.)

Purcell. The Purcell Society.

Scarlatti. Longo edition.

A complete Vivaldi, now in course of publication, is being acquired as it comes out. The Handel-Gesellschaft is lacking. The complete Mozart is lacking; but it is being reproduced by photolithography in America and a set will be obtained.

Adding further weight to the musicological store are some many-volumed editions covering historical periods. A research student may be glad to have access to one of these:

Polyphonies du XIII siècle, publié par Yvonne Rokseth. Reproduction phototypique du manuscrit. Four volumes. Oiseau Lyre.

Other Oiseau Lyre editions of old music.

'Les Maîtres musiciens de la renaissance française' and 'Monuments de la musique française'. About thirty volumes.

'L'Arte Musicale in Italia', 14th to 18th century, edited by Luigi Torchi.

I Classici della Musica Italiana. Raccolta Nazionale diretta da Gabriele d'Annunzio. About 100 small books.

Several volumes of the German and Austrian Denkmäler.

Reichsdenkmäler Deutscher Musik: 11 volumes. The first two, 'Altbachisches Archiv', contain Bach's collection of works of his ancestors, Johann, Heinrich, Georg Christoph. Johann Michael and Johann Christoph (Breitkopf & Härtel, 1935).

What, in all, does the library contain? Almost anything you are likely to want, provided your range be that of the normal concert room and you are not bent on out-of-the-way research. No attempt to make a general digest would be effective. Better for the present reporter to wander round and see what catches the eye, a seducing occupation into which every visitor is apt to fall whether he intends it or not.

Beginning at the south corner we pass over a Bärenreiter edition of Arnt von Aich (sixteenth century: four lines in 'Grove') and come to Bach. Scarcely enough for the general musician; certainly not enough for the student. There should be more for the piano, more for the organ; and vocal scores of all the cantatas that are published separately. If there are would-be donors, here perhaps the field is most open.

Bartók: a good stock; in the catalogue we find twenty-three works.

Bax: also well served; here, and among the miniatures, are all the symphonies except no. 7.

Beethoven is plentiful, but somewhat haphazard. Piano sonatas in sundry editions. One substantial item contains *bound* solo parts

[*Photo by Helen Carner*

CATALOGUES
INDEX TO PROCEEDINGS OF
ROYAL MUSICAL ASSOCIATION
1877-1881. 1883-5. 1887-1948.

[*Photo by Helen Carner*

of all the quartets. A party needing only one quartet will probably find it in the sheet music.

Bloch: Sacred Service, 'Schelomo', violin concerto, 'Evocations', both string quartets, piano quintet, violin sonata, viola suite, 'Voice in the Wilderness'. (These were on shelves when inspection was made; other works may have been in borrowers' hands. To estimate how a composer is served, only the card catalogue will serve.)

Having glanced at Brahms and Chopin we find an unexpected store of things to detain us under 'Co'. Missa 'O quam suavis' for five voices by an anonymous English composer, *circa* 1500, transcribed by H. B. Collins; six volumes of the Schola Cantorum edition of 'Concerts Spirituels Anciens', being a repertory 'pour servir à l'histoire de la Musique Religieuse de Concert'; Twenty-five pieces for keyed instruments from Benjamin Cosyn's Virginal Book, edited by Fuller Maitland and Barclay Squire (already borrowed six times this year, perhaps on account of fourteen pieces by Orlando Gibbons); Concone, Converse, Copland, Costa, Cornelius; and in the background the stately array of Couperins.

By this time we know, more or less, how the ABC of composers will fulfil itself, or leave us wanting, or throw up surprises and gratifications. So we pass over to the post-Wagnerian corner, a skip of more than forty yards if measured in shelf-space. 'Maritana'; one work by Ernest Walker; thirteen by William Walton. Weber has his operatic big three; but no 'Abu Hassan' or 'Peter Schmoll'—they are both in the Westminster Library's own stock, so can be easily obtained. Here is some Weckerlin: 'Echos du temps passé'; evidently the principle is to get an item into the alphabetical shelf if a sufficiently good name or distinctive title (such as Tudor or Fitzwilliam) warrants it. Many who gravitate to this shelf will be delayed, then interested, by 'The Modern Anthology for Organ', compiled by David McK. Williams. Then to R.V.W. himself, and an assembly of scores that will test your knowledge. Hugo Wolf: if you should think the bound volumes inadequate, go to the sheet music.

National songs invite a glance: a hundred books, mostly British, with excursions to Catalonia, Louisiana, ancient France and the realms of Yvette Guilbert and Engel Lund. Until recently C.M.L. housed the English Folk Dance and Song Society's library; but with the reopening of Cecil Sharp House that valuable collection has gone to its proper home.

We come to the two thousand books, which are no more to be summarized than the twelve thousand scores. It is difficult enough to trace the system, still more to anticipate it. Of course the alphabet will not do, for many people come to look up a subject rather than a book, and it helps them to have it grouped before their eyes; and if it is a particular book you want, the catalogue sends you directly to it. A first exploration is puzzling. Why is this book on modern music placed here and that one on modern music over there? And where, oh where, can I read up madrigals? We amateurs have to bear in mind that librarians know better than we do how to partition their goods. They have their science, insight and experience, sometimes their expedients, and always, we may be sure, their good reasons. Besides, they have their Dewey, the world-wide system of enumeration that will tell you where to find a subject in a hundred libraries, and which a musical library must use as a basic framework, even though its special nature means occasional departure from the code. In C.M.L. the Dewey system for all libraries has been modified by a McColvin system for this particular library. If you want to know Mr. McColvin's authority, apart from his official position, take a glance at ' Music Libraries: their organization and contents, with a bibliography of music and musical literature ', by Lionel R. McColvin and Harold Reeves; Grafton 1937. (There is a copy in the library.) The main heads are four:

General.
Theory and Practice.
Aesthetics. Appreciation. Study.
History. Criticism. Biography.

General

Encyclopædic books of a general nature. (Those limited to subjects—e.g. Cobbett, or the geographical—go under their subjects.) Ruling this department, and facing you as you go in, is ' Grove ': two sets of the first edition, one of the second (Fuller Maitland), and one of the third (Colles). Any one of these nineteen volumes may be taken out on loan, a fact worth knowing, for other public libraries that possess a ' Grove ' usually keep it in the reference room. You may also borrow Dunstan, Hull, Pulver and the Lavignac Encyclopédie. Elsewhere in the library, available at request, are the Oxford Companion; the two big American volumes labelled Oscar Thompson and Macmillan; Riemann in English; the Barlow-Morgenstern thematic dictionary; and Köchel-Einstein. These may not go out; but you may take the Eitner Quellenlexicon.

Next, Essays, general and miscellaneous. As an example of classification, Tovey's ' Integrity ', ' A Musician Talks ' and ' Essays and Lectures ' go here, but the ' Essays in Musical Analysis ' are Appreciation.

Then a convenient heading: Miscellaneous Generalia. Here you may read Wagner's prose writings in ten volumes of Wagner's German or eight volumes of Ashton Ellis's English.

Theory and Practice

The grammar and structure of music. Prout and Schoenberg as near neighbours.

Singing: solo, choral (this is where madrigals come in), church, opera. This section comprises books on singing itself and on all kinds of music for singing.

Instruments similarly: general (including the encyclopædic), then wind, strings, keyboard.

Chamber Music.

The Orchestra.

Aesthetics. Appreciation. Study

Much portentous philosophy and learning. Almost anything with ' music ' in its title that has not been allocated elsewhere.

Appreciation, headed by the Tovey analyses, rightly lags behind recent output, and also shows some deficiency in the better class.

History. Criticism. Biography

The Oxford History leads its department in force, with much duplication. Other standard books are present: Burney, Hawkins, Walker, Davey, Sachs, Colles, Scholes, and Adler's Handbuch der Musikgeschichte. Here is a portentous piece of luggage: ' Metrik der Griechischen Dramatiker und Lyriker ' von August Rossbach und Rudolf Westphal, Leipzig 1854, four volumes. It has had no takers. But there has been a creditable, if small, demand for Kathleen Schlesinger's ' The Greek Aulos ' (which of course is not to be sought under ' instruments '). Five borrowers a year have tackled Coussemaker's ' L'harmonie au moyen âge '.

Then Biography, from A to Y.

This last sub-section of a section is nearly half the book library, and for most readers the most important section of all. It includes books of purely critical study, and composer's own critical writings, reminiscences and letters.

Forty books about Bach. One looks inside the covers to assess the amount of custom. Spitta finds a client now and then; Parry and Terry more often; Schweitzer about once a month. On Beethoven, about forty volumes; but no Thayer. Will somebody oblige?

We shall not pursue comment through sixty feet of loaded shelf. Enough to note that the chief monuments of biography are well represented: Boschot on Berlioz; the usual committee on Brahms; Vallas on Debussy; Chrysander (1848), Streatfeild and Newman Flower on Handel; Jahn, Holmes, Wyzewa and Saint-Foix on Mozart; Specht on Puccini and Richard Strauss; Deutsch's Documentary on Schubert; Newman on Wagner. All the

'Master Musicians' are present, and other similar series.

Periodicals next catch and intimidate the eye with long rows of *Musical Quarterly*, *Music and Letters*, *Music Review*, *The Musical Antiquarian*, a shelf of volumes of *The Music Teacher*, *La Revue Musicale*, *Die Musik*, *Zeitschrift der Internationalen Musikgesellschaft* (23 volumes). Closer inspection reveals a number of gaps in this imposing array. Dutiful reporting would draw up a list of missing items in the hope of drawing them from private shelves; perhaps at some future time the space and the energy will coincide. The *Musical Times* is complete, in volumes, from 1881 to the end of the century; after that, it needs attention.

We have now reached the area where the library's more monumental possessions are stored, and, less conspicuously, the great unsorted (including a good deal that is unsortable). Here also is the sheet music, standing in labelled boxes that will soon be numbering three hundred. The music in them is sorted but not yet catalogued; C.M.L. has not hitherto been staffed for such a task; so there is often need for a second search if the card catalogue fails. But one gets to know what is or is not likely to be in sheet form—the bulk of it is songs and piano music; and an inquiry at the table will bring time-saving help. It should be more generally known (this is *ex officio*) that the staff of a library like to be consulted, however preoccupied they may seem to be at the moment. They would rather give speedy professional guidance than watch an amateur grope. Further, many a visitor, not finding his particular item in the catalogue, walks away empty. A word to the staff, and a card filled in, may in a few days bring what he wants from some other source in the library network.

A question that concerns many people, especially if they live out of London, is whether a library book can be taken away or stays for reference only. One would like to quote the whole of the reserved list here and now; but it is not fixed. Certain possessions, among them books of reference, cannot be allowed to go out while there is only one copy; and if a second copy should be acquired, the item will be released. Here is another service that the staff are ready to give; ring up (Sloane 0446), or write, and they will tell you. Items that you may borrow include all the sheet music (six pieces for each ticket), *no* periodicals, *no* Thematic Catalogues,* some dictionaries (those on the public shelves ; also Eitner and Lavignac), the Bachgesellschaft and the similar volumes of Beethoven, Brahms and Purcell. The placing of an object in the rear shelves does not exclude it from borrowing; ask at the desk.

It has been said that C.M.L. wants no more lots of cast-off music. But it still welcomes the select, well-placed gift. The monetary allocation for purchase is limited. It suffices for new and indispensable publications, such as the Schubert Thematic catalogue, Einstein's 'The Italian Madrigal', Newman's 'Wagner Nights', 'Musica Britannica' and the latest Vaughan Williams, Walton, Britten or Stravinsky; but it cannot fill the gaps in the background. This is where the willing giver comes in, literally, for he must discover for himself what is lacking, and if it is on his own shelves, send it along. He need not confine his attention to gaps. If a work goes out frequently a duplicate copy will not come amiss. A word to the hesitating giver. If you are reluctant to part with some possession that you 'may need some day', remember that a volume transferred from your shelves to those of C.M.L. remains just as accessible to you as it is to everybody else. And your gifts will always have your name on the inside of the cover.

A last look round before leaving. Here is surely the biggest book in the room (18 by 15 inches): 'Organ Cases and Organs of the Middle Ages and Renaissance', by Hill. Another portentous piece is Audsley's 'The Art of Organ Building' in two books, 600 and 700 pages. Another—how did it manage to get here?—is the Catalogue of Musical Instruments in the Cairo Museum, 1949, in French. Here is a volume of Thomson's Scottish Songs : the Pleyel-Kozeluch-Haydn issue, 'including upwards of a hundred new songs by Burns'. A popular *trouvaille* is 'Blues: An Anthology', edited by W. C. Handy, with introduction by Abbe Niles and illustrations by Miguel Covarrubias: Boni, New York, 1926. Nine people have had it out in a year. Some volumes of the *Strand Musical Magazine* for 1895-1897 should be worth reading, some day. Here is a Burney of 1789 that should stand in a nobleman's period bookcase, with glass front, and a key. From the music shelves the roving eye picks out a volume containing six Glazunov symphonies arranged for piano duet; 'My Ladye Nevell's Book' edited by Hilda Andrews; an ancient edition of 'Idomeneo' by Birchall; Symphony in E flat by G. W. L. Marshall-Hall, Breitkopf & Härtel, 1905; and the full score of Sorabji's piano concerto. Somewhere lurks the Messiah facsimile; no modern reprint, but 'executed in photolithography from the original in the library at Buckingham Palace, by permission of H.M. the Queen, published by the Sacred Harmonic Society, Exeter Hall, 1868'. You will not find it for yourself.

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* The library possesses Bach, Beethoven, Brahms, Dvořák, Gluck, Mozart, Schubert, Tchaikovsky.

Further gleanings. Tallis's forty-part motet (the largest book in the room by area). Haydn's Sixteen Masses bound in three volumes, arranged with organ accompaniment by Vincent Novello (comprising the first sixteen volumes of Novello's Cheap Musical Classics). Arnold's 'The Art of Accompaniment from a Thorough-Bass'. Catalogues of the Hirsch and B.M. music libraries. Boyce's Cathedral Music; Jeppesen's Palestrina book; Liturgia Mozarabia (two big volumes); Gleason's 'Examples of Music before 1400' (on the music shelves between Glazunov and Glinka). We stop a moment at the Index of Proceedings of the Royal Musical Association (see our picture) and note the gaps: 1882 and 1886. A last thought sends us in search of the Chairman's little Everyman Dictionary. We find it, but round the corner, since it is not for borrowing. The library possesses only one copy, and it is getting rapidly worn.

Who uses C.M.L.? One cannot tell the number; but an average of fifty borrowings a day is good going.

Constant Lambert

23 August 1905—21 August 1951

By HUBERT FOSS

SOCIAL historians have not yet had the time or the full material to present in proper perspective the mental revolution that swiftly occurred after 4 August 1914. 'At the time of the breaking of nations'—Thomas Hardy's timely poem was prophetic of more than even he knew. A world's young if not great age began anew.

Constant Lambert was a child of the nineteen-twenties. He was the idea of the artist incarnate, for while as a man and a musician he stood alone and unclassifiable, a single figure of genius, he embodied and expressed the ideas and thoughts of his time. With his sudden death two days before his forty-sixth birthday, one of the brightest lanterns of a period has been snuffed out. Some may sneer at that first post-war period, in the hopeful conceit that this second one is better. I am not concerned here either to prove or defend its achievements in literature and the pictorial arts. Musically, however, that period was one of realization in England, a period when promise came to flower in the major works of Vaughan Williams, Bax, Ireland, Bliss, and others of mature years, and budded anew in Walton, Lambert, and others not needing particularization here. The musical ebullience was no longer an underground rumble, a volcano pumping up hot streams through a number of small, hidden cavities. The crater was open wide, the eruption came in full torrent.

Above all his many generous talents stood Constant Lambert's awareness of life—his perception of the richness of man's creations, of the verve and glory of vitality, of the thoughts of living men who were leading the way, of movements and tendencies and the whole seething bustle of artistic life. This awareness, beyond all his capacity to do things himself, was his real precocity. He knew, like a prophet, by the light of nature, and that means in an artist what we call genius. His penetrating study of his own chosen art, 'Music Ho!' (1934, now reprinted in Pelican Books) is subtitled 'a study of music in decline'; seventeen years later it reads with startling truth. Yet Lambert was essentially one of the men who helped to make music live anew. His intellect might condemn, his creative sense urged him to labour in the cause of reprieve. Here we meet but one of the paradoxes of Lambert's life. No merely verbal philosophy can reconcile this intensely vital thinker and worker with sudden death at the beginning of a new creative period. It is equally strange that this man who had in greater degree than any of his fellow-musicians the spirit of the dance should have been lame from boyhood and increasingly so as the years passed.

In music Lambert had three modes of expression; in each of them he excelled so far as opportunity would allow—as a composer, as a conductor, as a writer of critical prose. They were but channels for a well-stored and many-sided consciousness. Born of a painter father and brother of an eminent sculptor, Constant Lambert had both a natural and an educated sense of the visual arts. He was a magnificent manipulator of words; his daily speech, informal yet exact, showed that. He understood the theatre through and through—the theatre not as a theory but as a living entity of men and women and lights and costumes and drop-scenes, in continuing daily procession. In his passion for cats he became the president of a fanciers' club in Kensington. His out-of-the-way knowledge was unplumbable, as was his gift for friendship—that extraordinary genius for understanding people intuitively. He had the power of relating past, present, and future as equal parts of his own experience, in literature not less than in music. He had an inexhaustible capacity for work. It is important that Lambert should be viewed in his true capacity, dual yet multiform—the thinker and the doer. His brain was not for the library but for the theatre and concert hall and printing press. He was the music-maker first and last: the man who would invent a ballet for production, would write or arrange the music if none other presented itself, would play the piano at performance if there were no orchestra to conduct. Fingers, pen, mind, body were pressed into the service of music. It is impossible not to compare him with that other great English music-maker cut off in mid-career, Henry Purcell.

The facts of this life, not without interest in their unusualness, may be briefly rehearsed here. The late George W. Lambert, A.R.A., was Australian; Constant was sent to Christ's Hospital, where he was much handicapped by successive operations on his leg, though Sir William Hamilton Fyfe has recorded in *The Times* that thus he enjoyed greater opportunity for music than normal pupils. Proceeding to the Royal College of Music, he soon became noticed as an outstanding conductor of natural aptitude, apart from his compositions. At twenty-one he was honoured by a commission from Diaghilev; 'Romeo and Juliet' was the first ballet ever to be asked for from an Englishman by the Russian. Produced at Monte Carlo in 1926, it was followed by the staging of 'Pomona' in 1927 by Nijinska at Buenos Aires. Even earlier than this, Constant had come before the public as one of the verse speakers in Walton's 'Façade', that remarkable entertainment in which five players behind a painted curtain accompanied Dame Edith Sitwell's poems (the writer herself was the other declaimant). His next work, 'The Rio Grande', to verses by Sacheverell Sitwell, was laid out for the unusual combination of mixed chorus, solo piano, strings, seven brass players (including two cornets) and five percussion players. Of this brilliant study in modern jazz idioms attuned to a romantic nostalgia, the prophets foreboded no more than a *succès d'estime*. As it turned out, Sir Hamilton Harty took up the work and produced it in 1929 in Manchester and London with the Hallé orchestra, recording it immediately after, with himself as piano soloist and the composer conducting. The success was both instantaneous and lasting (thus, a new recording under the composer was made last year); Lambert even complained later that it was a millstone round his neck, since it led to neglect of his other works. The piano sonata and piano concerto (1928-29 and 1933) he described to me as representing Cavalcante or the French films, while 'The Rio Grande' was mere Hollywood. Both are original and brilliant essays in absolute music, uncompromising studies in percussive rhythms of great complexity, intellectually penetrating and analytical of life. The concerto (for a small orchestra of nine players) contains a threnodic section in memory of Peter Warlock (Philip Heseltine), to whom Lambert was deeply attached and through whom he first met the powerful mind of Bernard van Dieren. Another threnody may be mentioned here—the 'Elegiac Blues', written on the death of Florence Mills, the coloured singer. The two other major concert-works date from 1931 and 1936 respectively. 'Music for Orchestra' is an intricate and vigorous study in orchestral texture, highly contrapuntal in style and providing witty and subtle sonorities of every dynamic grade. 'Summer's Last Will and Testament', a 'masque' after Thomas Nashe for chorus and orchestra, is unquestionably a masterpiece. A picture of the Elizabethan age is here painted in grim realism, with its magnificence and the horrors of the plague jostling elbows in the crowded, ebullient town life. We range from drunken revelry to poignant tragedy, as Nashe did.

Ballet was the ideal medium for one of Lambert's versatile gifts (was there ever such another?). His public career in the *métier* began with the foundation by Lord Keynes and others of the Camargo Society in 1931; Lambert was its conductor and its first important performance included the *première* of Vaughan Williams's 'Job', rescored for reduced forces by Lambert to suit the occasion. Out of this grew the Sadler's Wells Ballet under Ninette de Valois, of which Lambert was the musical genius, both presiding and performing, from 1931 to 1947, when he retired from the desk to the musical directorship. His rich and swift work with Sadler's Wells would alone admit him to a place in the musicians' gallery of history.

His own later contributions to theatre music are important. 'Horoscope' (1938), to choreography by Frederick Ashton, is a fine and original ballet in one act. The music is designed for the dance, but the score submits easily to the closest musical analysis, and lives on its own merit as music. The prelude, for example, is designed in the form of a palindrome, to play backwards or forwards at will in the same sequence of sounds. Arrangements by Lambert were the 'Comus' ballet from Purcell and 'The Prospect Before Us' from Boyce (eight of whose symphonies, as well as two overtures, he edited for publication), and 'Dante Sonata' from Liszt's 'fantasy-sonata', 'D'après une lecture de Dante'. Finally came 'Tiresias', lately produced and still to some extent in the melting pot, for the composer was in process of revising it when he died. Judgment must be reserved, but expert opinion has already pronounced it to be musically an important work. The 'Aubade Héroïque' for orchestra should not be forgotten, for it represents the composer's impressions of that morning when, with the Sadler's Wells Ballet in Holland, he saw from his hotel window the parachutists of Hitler in descending invasion. 'Dirge from Cymbeline' is a yet more tender example of his emotional mood.

Success as a ballet conductor was accompanied by urgent demands for Lambert to undertake the conducting of new works at, for example, the festivals of the International Society for Contemporary Music and for the B.B.C. He became successful up to a point as a symphonic conductor, with the Scottish Orchestra, at the Promenade Concerts, and elsewhere. In particular, he gave us a collection of some fifty gramophone records of the widest range of musical interest—an overture by Auber next to Borodin's second Symphony, Rawsthorne's 'Street Corner' overture and Offenbach's 'Orphée aux Enfers', apart from notable ballet suites. Lambert had a special genius for popular music of the first rank. He admired Sousa and Duke Ellington, and understood their meaning with no less fullness than he did Warlock's 'Curlew' or 'On the Steppes of Central Asia'. He was eclectic but exacting. 'Hey diddle diddle' would not 'rank as an idyll' because others said so loud and long. He chose for himself; but then he knew such a vast quantity of music.

Lambert was twice married: in 1931 to Florence Kaye (their son is now at Lancing), and in 1947 to Mrs. Isabel Delmer, who created the décor for 'Tiresias'.

Lambert's legacy to us and our future generations is enormous. He established the Sadler's Wells Ballet tradition with as firm a hand as Sir Henry Wood that of the Proms. His work is nightly to be seen in action, even now he is dead. His gramophone records remain. The music is there for us as a permanent part of English culture.

The personality of Lambert was of such magnitude and vitality that this single pen would not attempt to express it. His humour, always bubbling up, had the rare quality of being informed by wide knowledge; always, he seemed to express life in a single joke. No man I have ever met had such singleness of purpose in art; he believed passionately in music and sought nothing but the best of its kind. Lambert had complete integrity. He could not tolerate self-seekers. He was a friend of all, a special friend of a wide circle of people who will never know his like. His cynical streak was a mere outcrop on a deep vein of love for art, life and people. He was intensely sympathetic. Above all he was full-blooded, savoured life with the utmost relish, gorged on its beauties and good things. Save to add that Constant had genius, I will say no more.

Verdi and Vienna

With some unpublished letters

By FRANK WALKER

(*Concluded from September issue p. 405*)

FURTHER comments on operatic singing and acting are found in the report of another interview, in *Die Signale* for July 1875 (no. 33):

> We spoke about the singers who had helped to procure for the Requiem such a brilliant reception. ' Part of the honours ', Verdi said, ' Austria can claim for herself, for the ladies [Teresa Stolz and Maria Waldmann] belong to you. Still ', he corrected himself smilingly, ' we can't wholly surrender them to you, for the manner in which they sing is Italian. That they learned from us '. I agreed. ' Look here ', Verdi continued. ' People are often unjust to the Italian singers, when they reproach them with neglecting acting in favour of *bel canto*. How many singers are there then, who can combine both, who can act as well as sing? In comic opera the two are easily combined. But in tragic! A singer who is gripped by the dramatic action, who trembles in every fibre of his body, who merges himself in the rôle he creates, will never hit the right note. Perhaps for a minute he will, but then half a minute later he is out of tune, or his voice fails him. Few lungs are strong enough for acting, as well as singing. And I am of the opinion that in opera the voice, above all, has a right to be heard. Without a voice there can be no proper singing.'

The Vienna correspondent of the *Monthly Musical Record* (August number) provides some additional information:

> Wagner and Verdi conducting almost at the same moment in the same town, and both filling the house to the top! Who would have believed it ten years ago? And this time Verdi has even out-run the former, as the third concert of Wagner (and that was still in the first days of May) was already beginning to show empty places, whereas Verdi, in the very heat of June, and in defiance of enhanced entrées, was strong enough to fill the great opera-house six times. Verdi's Requiem was performed four times, and his opera ' Aida ' twice. The receipts of those six evenings amounted to the sum of 48,000 florins. Not only the public in general seemed never tired of showing their sympathy for the maestro and his works, but even the Emperor himself was so delighted with the representations, that he attended the Requiem three times, and sat out ' Aida ' to the end of the last bar. He honoured Verdi by granting to him the Commandeurkreuz of the Franz-Joseph decoration, and when Verdi thanked him in an audience, the conversation is said to have been uncommonly long and cordial. Verdi assured us that he was extremely pleased with our chorus and orchestra, and that he was very much touched by the kind reception of the Viennese. One day he visited the Conservatoire, where a performance of the pupils was arranged. They played an overture and gave some arias and duets, Verdi sitting at the side of Frau Marchesi, the Professorin of the singing-class. He praised her, the ensemble-playing by the pupils of the Director Hellmesberger, as well as her own pupils, who, he said, were to be found on all the greatest stages. Before entering the concert-room, Verdi asked to see the library of the Conservatoire, and was greatly interested when he heard that there were many autographs by Beethoven, whose handwriting he had never seen. He was shown the great man in letters, compositions, and sketches, in portraits and medals, in a very interesting cast (Gesichtsmaske, taken from life), and in an excellent bust, a masterpiece by Dietrich. But when he saw a copy of the ' Eroica ' with many alterations by Beethoven himself, he had no eyes for the rest, and looked, and examined, and dwelt on the parts he liked best, as the work was well known to him.

Theodor Helm relates* that when Verdi was shown the manuscript of the Eroica symphony he took off his hat! The Franz-Joseph Order was presented before a performance of ' Aida ' and he wore it while conducting the opera. The visit to the Conservatoire is recalled in an unpublished letter in the archives of the Gesellschaft der Musikfreunde†, written 20 January 1880, on learning that he had been elected an Honorary Member of that society:

> I still recall the period when I was in Vienna as one of the most beautiful of my whole life as an artist. With that period is bound up most vividly the remembrance of the day when, at the Conservatoire, I was able to listen to a group of capable young students, who performed admirably various pieces of vocal and

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* ' Fünfzig Jahre Wiener Musikleben ', in *Der Merker*, 15 February 1916.

† Reproduced, with other letters from the same source, by kind permission.

instrumental music under the direction of the famous Hellmesberger.

I am proud that this Society of yours has not only not forgotten my name, but has also wished to honour it by making me its Honorary Member.

The *Musical World* for 24 July 1875 has this passage:

> It is reported that, in consideration of the gracious reception accorded him in high places, and the marks of favour showered on him during his recent stay in the capital, Verdi has promised the Emperor of Austria that he will compose a grand work to be first represented at the Imperial Opera-house. The *Neue Freie Presse* says this report is unfounded, and that Verdi has merely promised to come next season and conduct the first performance of 'Don Carlos'.

No new work was written for Vienna, and Verdi did not come to conduct 'Don Carlos'. But the four-act version of that opera, made some years later, was intended for Vienna, although actually first produced at Milan. The necessity for the shortened version was amusingly explained in a letter to Giuseppe Piroli of 3 December 1882:

> I am reducing 'Don Carlos' to four acts for Vienna. In that city, you know, at ten o'clock in the evening the *Hausmeister* close the main doors of the houses, and they all at that hour sit down to drink beer and eat cakes. In consequence theatrical performances must be over by then. Operas that are too long are ferociously amputated. . . . If they must cut off my limbs I prefer to sharpen and use the knife myself.

Ten years later still, on 9 August 1892, in conversation with Italo Pizzi, occurred a last reminiscence of Vienna:

> Eh! This year and last year you've had some grand music at Turin. 'Die Walküre' and 'Die Meistersinger'! That music is all right in German surroundings. But not here. But in Germany it does go down. As soon as the curtain rises, *praf!* the lights go out and you stay in the dark like a lot of quails. In that darkness, in that dead air, you become so torpid mentally that that music goes down. I heard 'Lohengrin'* at Vienna and I had a nap in that torpor. But the Germans have their naps too!†

A few more unpublished letters survive in Viennese collections. The Gesellschaft der Musikfreunde has this undated note to Luigi Toccagni (1788-1853), one of Verdi's closest friends in the post-Nabucco period at Milan:

> Can you come to see me today at two o'clock? I've got a devil of a Frenchman here who wants to persuade me to go to Paris to put on 'Nabucco'. Farewell. Reply verbally if you like.

An otherwise unknown letter to L. Masi, a friend in Rome, was reproduced in facsimile in Catalogue 47 of the Viennese autograph dealer, V. A. Heck. It is of great interest as showing Verdi, within a few years of his first triumphs, already wholly disillusioned, detesting his career as an opera-composer and contemplating an early retirement *à la* Rossini. This is the little-known Verdi of the 'anni di galera'—the years in the galleys:

> Milan, 5 November 1845.
>
> Thanks for the news of 'Alzira', but more for remembering your poor friend, condemned continually to scribble notes. God save the ears of every good Christian from having to listen to them! Accursed notes! How am I, physically and spiritually? Physically I am well, but my mind is black, always black, and will be so until I have finished with this career that I abhor. And afterwards? It's useless to delude oneself. It will always be black. Happiness does not exist for me. Do you remember the long talks we had in my drawing-room at Naples? What philosophy? And yet how much that was true! Oh, if only I had the head and the shoulders of a porter! To eat well and enjoy myself and sleep tranquilly at night! Don't get angry, my dear Masi, but love me always and write to me often about yourself, for which I shall always be grateful.
>
> P.S.—Please hand the enclosed letter to the good Parete [?].

The National Library possesses the only known letter to Baron Giovanni Genovese, whose bald head is so conspicuous in the series of caricatures of Verdi in Naples, by Melchiorre Delfico, reproduced in Luzio's 'Carteggi Verdiani'. Genovese had apparently fled from Naples on the approach of Garibaldi's legions in 1860:

> Busseto, 3 January 1861.
>
> First of all thank you for your New Year good wishes, which I reciprocate also in Peppina's name, begging you to pass on similar good wishes, too, to the Baroness and your family. After this permit me to say that you were wrong to be afraid, to sell out madly and above all to leave your country at a time like that. But as not even God himself can make what is past not to have happened, *ego te absolvo*, all the more since you have already made the best reparation possible by returning. In spite of my ardent desire to see Naples again, in spite of Peppina's insistence that we should make at least a short trip there, I must renounce it on account of private and most complicated affairs, among them building operations to enlarge a little our rural home. The old house, as I told you several times before, was cramped and comfortless. I have had a part of it pulled down in order to rebuild it in ampler proportions, which obliges me for the moment to eat, drink, sleep, etc., etc., practically in a single room. If, however, you will favour us next year I will try hard to receive you and offer you a more comfortable room than I should have been able to do in the past.
>
> Give my regards to Delfico and respectful greetings to your family.

A passage in a letter to Cesare De Sanctis of 19 March 1861 suggests that Genovese was none too pleased at being told where his duty lay: 'To the Baron I simply wrote that he did badly in leaving and well in returning'.

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* Apparently a slip for 'Tannhäuser'.

† Italo Pizzi, 'Ricordi Verdiani inediti', Turin 1901.

Verdi's difficulties with his cooks are already known. A letter to an unknown friend at Reggio, dated 3 April 1878, amusingly illustrates them:*

> Let me know if it's possible to find a good cook at Reggio. Mind, I don't want one who knows how to make, well or badly, three or four homely dishes. I want absolutely a cook who is a *real* cook. Pay him what he's worth but, I repeat, he must be a *cook*. Reply at once to me here at Genoa.

The prodigy was found, but did not stay long.

The Gesellschaft der Musikfreunde has a letter to one Giovanni Maloberti in Piacenza, two months later:

> I had a good cook, with whom we were all satisfied, but unhappily he has been taken ill, so that he felt it necessary to return to his family.
>
> With these lines I want to ask you to find me a good and honest cook—a difficult task, I know, but still it is necessary to do everything possible to find one. Take note that I don't want any of those we have already had. Write to me if you find one about his terms and ability.

It sounds as though Piacenza had already supplied a long succession of those able to make, well or badly, ' three or four homely dishes '.

Of even slighter importance, though characteristic of the composer, is another note in the National Library, addressed to a cobbler of Piacenza (5 June 1885):

> I have received my shoes, and although the leather is as fine and soft as it could possibly be, I want the other pair to be of beaver skin. The shape does very well, although perhaps on the broad side, but I am not complaining of that in the least.

The latest in date of this little batch of Verdi letters from Vienna is a real curiosity—a card sent to the Gesellschaft der Musikfreunde on the death of Brahms. Verdi's lines on the death of Wagner are well known; this is the only reference in his correspondence, so far as is known, to his other great contemporary:

> Genoa, 7 April 1897.
>
> Condolence on the death of your great composer, Brahms.
>
> G. Verdi.

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* Adelmo Damerini, ' Sei lettere inedite di Verdi '. (*Il Pianoforte*, Turin, August-September, 1926.)

Tradition and Revolution at Bayreuth

By ADOLF ABER

General Remarks

FOR the second time the generation of Wagner worshippers and friends of Bayreuth to which I belong gathered on ' The Hill ' overlooking that pretty Bavarian town after a world war had been started and lost by Germany. Again it was six years after the end of the fighting before the house on the hill could reopen its doors. This equal span of time is not the only parallel between 1924 and 1951. For each reopening the same work was selected in addition to the more or less obligatory ' Parsifal ' and ' Ring ': that incarnation of German pride ' Die Meistersinger '. Those who remember, with me, that opening performance in 1924 will also remember the stormy demonstration of revived nationalistic feeling that followed the fall of the curtain. Many of the audience stayed for a long time, finally singing ' Deutschland, Deutschland über Alles '. Siegfried Wagner by an energetic announcement under the heading ' Hier gilt's der Kunst ' (' Here art alone matters '), stopped any repetition of that kind of scene in 1924. Wieland Wagner, his son and the master of the house in 1951, might well have feared something of the kind this year; so he took no chances. The ' Meistersinger ' performance was put at the end of the first cycle and the opening evening devoted to a festival concert, Wilhelm Furtwängler conducting Beethoven's ninth symphony. The next day the Wagner performances started with ' Parsifal '. In this way there was certainly occasion for scenes of great enthusiasm after the ' ninth ', with a very noticeable crescendo when Winifred Wagner (the not-quite-so-unpolitical widow of Siegfried) was given a large bouquet; but everything remained very dignified and even touching for all of us who believe in the high mission of that unique temple on the hill.

Those who believe in that mission visit Bayreuth not only with hope but also with anxiety. For them it is not a question of listening to some excellent or even outstanding performances of Wagner's works which are (or at least ought to be) the cherished spiritual property of the whole civilized world. What they expect and what they want to see proved every time the curtain rises, is that here in Bayreuth the inmost meaning of Wagner's art becomes manifest in an unmistakable way, that all who are concerned with the interpretation of the master's works in all parts of the world can come here and find sure guidance in every possible respect, be it the general style applicable to a certain work; be it tempo, phrasing or dynamic; be it the set-up of the stage, lighting, production, down to the expression on the face of a singer or even a slight gesture in one of his movements; or be it the mastering of the masses of the choir, at all times perhaps the outstanding feature of the Bayreuth performances.

Has this festival year 1951 given to Bayreuth's visitors the assurance that it is still keeping its unique position? I wish I could answer this question in the affirmative and without any qualification, but I find that hardly possible. There was certainly a gigantic effort by Wagner's grandsons Wieland and Wolfgang to make Bayreuth again the guiding centre in the sense indicated above, and there was great achievement in some respects. But the general impression given by ' Bayreuth 1951 ' was that of a very peculiar and not too happy mixture of tradition and ' revolution ', of perfection and immature experiment, of light and shadow in the most literal meaning of these words.

May I start by looking at those aspects of Bayreuth 1951 which are well capable of filling us with bright hopes for the future of this festival? Many visitors like me, coming from abroad and not very familiar with the present state of the German opera houses on both sides of the ' iron curtain ' which is drawn right across Germany, may have felt some anxiety whether Bayreuth was still able to draw on almost inexhaustible resources for its orchestral musicians, chorus singers and soloists, as was the case before the war. This anxiety, I am glad to say, proved to be without any basis whatsoever. As the tradition has been for seventy-five years, the best players from German orchestras flocked to the desks in the invisible Bayreuth pit and filled that miracle of a room—the acoustics of which have no equal anywhere in the world—with the quality of sound that makes every old Bayreuther feel ' now we have the real thing ' from the first bar. There is no such thing as an iron curtain when it comes to providing Bayreuth with the best players. I noticed with deep satisfaction that, besides theatres in Western Germany and Austria, the following towns had sent artists to Bayreuth: Dresden, Leipzig, Weimar, Schwerin and Berlin (Eastern sector).

The same holds good for the excellent festival choir, which had an outstanding conductor in Wilhelm Pitz (Aachen). Having in the past had the privilege of watching from close quarters and admiring the great work of Hugo Rüdel, I do not hesitate to say that this year's chorus master has upheld Bayreuth's great choral tradition in every respect, the main feature being the singers' independence of the conductor, due to preparatory work of unsurpassed thoroughness down to the last semiquaver. This gives the producer a completely free hand when moving his masses on the stage and contributes a great deal to the unparalleled effect of the chorus scenes.

The Singers

That the problem of finding solo singers for six major works should solve itself with equal satisfaction would be asking for the impossible. The generation of great Wagnerian singers whom we could admire before 1914 and—to a slightly lesser extent between the wars—has gone. Having said this I wish to add at once that Bayreuth 1951 gave proof of a new generation that is in no way inferior in seriousness of artistic purpose, genuine striving for an adequate style and cultivation of noble phrasing and beautiful (if not very powerful) tone. I rather hesitate to mention some names because one of the characteristics of Bayreuth's casting is that there should be no minor and unimportant parts. But I feel that, as I have already mentioned one or two names and as I shall have to mention still more in this review, I ought not to leave this paragraph without referring to a few singers whose contribution to the musical perfection of wide parts of this year's festival was outstanding, and also to one or two whose contribution was somewhat peculiar and needs discussion.

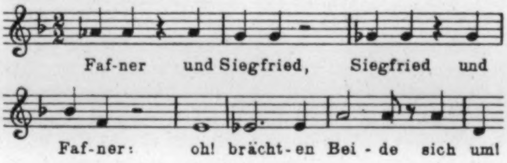
There can be little doubt that Ludwig Weber's Gurnemanz, Fasolt and Hagen (in this order) compare favourably with anything we have heard in Bayreuth before. Great hopes can be placed in the Brünnhilde of Astrid Varney and the Wotan of Sigurd Björling, for their voices can encompass Wagnerian demands without strain and they sing with outstanding musical intelligence. Martha Mödl sang both Kundry and Gutrune with the same devotion to the smallest details, as did Hermann Uhde when representing Klingsor and Gunther. Both artists showed very clearly how wrong it is to talk about the parts of Gutrune and Gunther as inferior figures. (I hope that when the records of this performance of ' Götterdämmerung' become available every conductor will carefully study the way these characters are represented.) All the human warmth one could hope for radiated from the Hans Sachs of Otto Edelmann and the Eva of Elisabeth Schwarzkopf, who also gave proof of perfect musicianship when leading the quintet. A lovable Kothner entered the Bayreuth stage in Heinrich Pflanzl, who had already given considerable satisfaction with his Alberich in the more serious and dramatic line. The noble bass voice of Friedrich Dalberg (Fafner and Pogner) and the passionate Amfortas of George London, the impressive Fricka of Elisabeth Höngen, in every respect a match for her powerful husband, and the tasteful and never overplayed Beckmesser of Erich Kunz, the young and talented Leonie Rysanek (Sieglinde), these well deserve mentioning, before we proceed to the tenors.

We are all agreed, I think, that the tenor problem of our days (and in particular the Wagnerian aspect of it) can be solved only by nature itself. As long as nature does not produce ' throats ' like those owned by Ernst Kraus, Alfred von Bary, Lauritz Melchior, Jacob Urlus, Heinrich Hensel, or the like, we may ponder over the problem, but never solve it. What can be done? I think this Bayreuth festival 1951 has thrown some light on the question. It is no good ' forcing ' a voice; and the intelligent representatives of the parts of Stolzing (Hans Hopf), Siegmund (Günther Treptow), Parsifal (Wolfgang Windgassen) and Siegfried (Bernd Aldenhoff) very wisely refrained from even trying to proceed on that line. They just brought their parts within the material possibilities of their voices, kept always something in reserve, dimmed down the highlights of, say, the ' Wälse ' outbreak, the ' Schmiedelieder ' and the like, with the result that there was perhaps no shining splendour but certainly a very tasteful rendering of the part, fully fitting into the style of the performance.

I wish all the Bayreuth tenors had taken the line of the artists mentioned above. But some thought there might be another way out: to leave singing more or less alone and to try some kind of half-singing and half-speaking, assisted by some very cruel over-playing of the part. This does not apply to Gerhard Unger's David, who kept to the traditional characteristics of his part. But I found myself completely unable to endure what was supposed to be the new interpretation of Loge and Mime. It is true that Loge is not a god on the scale of Froh or Donner, but there is nothing in the ' Rheingold ' score that would justify making him a mixture of Mephisto, clown and ' conferencier ' in a night-club. Regular visitors to Bayreuth who remember Fritz Wolff as Loge (he sang the part from 1925 to 1941) will understand what I mean.

Nobody will ever forget his most noble phrasing of 'Weibes Wonne und Wert' ('woman's wondrous delight' in Ernest Newman's translation). The fact that Siegfried Wagner entrusted the same singer with the part of 'Parsifal' should make Wieland Wagner think twice and three times before he again allows that kind of thing to happen on the Bayreuth stage.

The case of Mime is still worse. I cannot remember having seen any part in any operatic work in any theatre of the world so hopelessly misinterpreted. Who on earth is entitled to wipe out the phrase:


Faf-ner und Siegfried, Siegfried und
Faf-ner: oh! brächt-en Bei - de sich um!

To replace these telling chromatics by a hissing whisper is simply unpardonable. Nobody can ever improve on this masterly description of white-hot hatred and powerless fury. It certainly cannot be replaced by acrobatics.

The Conductors

More than forty years ago an ardent young student of music, deeply devoted to Wagner's work, was sitting at Hans Richter's feet eagerly following every word that the first conductor of the 'Ring' in Bayreuth would say, and watching his every beat in a Wagnerian score. This young man, now a mature artist of the age of sixty-three occupied Richter's room at the Festspielhaus, conducting the performances of 'Parsifal' and the first cycle of the 'Ring'. There could therefore be no better guarantee of a faithful musical interpretation of the 'Ring' in the best tradition of Bayreuth, based on the style of the artist who had himself learned from the master. As to 'Parsifal', Hans Knappertsbusch has found his own style, one that is deeply rooted in genuine piety, recently made more transcendental still by sad happenings in his life. In fact his approach to both works is that of a priest celebrating high mass. There is no concession to those 'in a hurry', no employment of cheap effects, but an almost blinding clarity in the development of the texture and musical framework, not one detail getting lost.

I find it very difficult to argue with an artist of this stature, but I cannot help expressing some doubt about the correctness of some of his tempi. Two examples may illustrate what I mean. The prelude to 'Parsifal' starts in 4-4 'Sehr langsam' (molto lento); when the 6-4 section begins, three crotchets should be equal to two in the first section. And is there really any compelling reason to slow down Waltraute's narrative to such an extent that the singer has to break up her phrases to get breath. Wagner's own intentions are hardly open to misunderstanding. He says 'Mässig, doch immer wechselvoll belebt' (moderato, ma sempre tempo rubato) and later 'Etwas breit, doch nicht schleppen' (poco largamente, ma senza slentare). That ought to help any conductor to find the right speed for this section. It is a curious coincidence that the 'Festspielbuch' for 1951 contains (on page 59) the first publication of a letter written by Wagner to Richter in 1876 urgently inviting him to attend the rehearsals with piano. The reason for the letter? Wagner was not in agreement with Richter's tempi, which were too slow and prevented singers like Betz and Materna (Wotan and Brünnhilde) from doing what Wagner had taught them when rehearsing with them at the piano. I hope Herr Knappertsbusch will read the letter carefully.

There were no problems in the musical interpretation of the 'Meistersinger' by Herbert von Karajan. (He also conducted the second cycle of the 'Ring', which I could not attend.) Here we had the 'Vienna style' making itself at home at Bayreuth, with its lightness of touch bringing out all the gaiety of the work. No wonder Karajan finds it somewhat difficult to change that tune and is not so familiar with the prelude to the third act and the 'Wahn' monologue. I feel certain that these episodes will sound otherwise and assume more meaning when Karajan conducts them a few years hence.

The Production

To remain for one more moment with the 'Meistersinger': here was complete unity in style between music and production. When the curtain opened and the well-known interior of St. Katharine's church with all the familiar details and flooded by bright daylight became visible it caused a murmur of surprise in the audience after what they had become used to (or perhaps had not) during the first five evenings of this summer's festival. The producer, Rudolf Otto Hartmann, kept the action going without a single hitch throughout the performance, always the work's and its creator's faithful servant, never trying to show some particular brand of 'originality' such as we have now come to dread whenever we enter an opera-house. I understand that this artist is to become head of the Munich State Opera. This is good news for the many foreign visitors who go to hear Wagner at the Prinzregenten-Theater. I am sure they will always find these works well looked after by the new 'Intendant'.

I wish to make it quite clear that in the title of this article the accent is on 'Bayreuth' and not on 'revolution'. I shall never understand why Wieland Wagner exposed himself to the kind of storm that broke loose in part of the audience as well as in parts of the German and foreign press. One example may suffice. In its European edition the *New York Herald Tribune* of 22 August said: 'The 75th anniversary revival of the world-famed Bayreuth Wagner Festival appears destined to go down in musical history as having pitted the Wagner lovers against the Wagner brothers'. Just like that!

This kind of thing, which of course means nothing but throwing out the baby with the bath, could never have happened if Wieland Wagner had in good time made it clear that his 'innovations' were nothing of the kind, except in Bayreuth itself; they merely brought Bayreuth into line with a movement that had long been going on in other Wagnerian centres. That he only partly succeeded is another chapter and must be discussed presently. He may himself have felt the need to show that he was not alone in the field of 'style-production' (the nearest that English can get to *Stilbühne*); but he was too half-hearted. All he did was to insert a few pictures of other productions in the festival programmes. There is not even a word in the 1951 Festspielbuch about the history of Wagner performances ' in style '. On the contrary, an article by Wieland Wagner ' Überlieferung und Neugestaltung ' (Tradition and New Shaping) can only strengthen the reader in the belief that Wieland was the inventor of all the ' new ' things that shocked this year's visitors: a revolutionary indeed.

The simple truth is that the movement that seeks a new style of production and discards all the old ' props ' and paintings from the Wagnerian stage is much older than Wieland Wagner himself, and he is just as much responsible for it as he is for the rising of the sun over Bayreuth every morning. The artist who created the movement and whose name was mentioned by nobody in Bayreuth this summer is the ingenious Swiss stage designer and producer Adolphe Appia. His first book dealing with the subject appeared in 1899(!). Its title is ' Die Musik und die Inszenierung ' (Music and Production), its publisher F. Bruckmann A.-G. in Munich, and it is dedicated to Houston Stewart Chamberlain ' qui seul connaît la vie que j'enferme en ces pages '. A second book, entitled ' L'œuvre d'art vivant ' followed in 1921 and was published in Geneva and Paris by Edition Atar. I am quoting these two works with such great care because they are both illustrated, and if Wieland Wagner finds a copy of the first-quoted book in his late uncle's library he will—probably to his great surprise—discover a drawing of the rock of the Valkyries which resembles his own conception in 1951 as one egg resembles another. He would also find a drawing of Walhall (' Rheingold ') and Mime's cave (' Siegfried ') in the first book and designs for ' Parsifal ' and ' Tristan und Isolde ' in the second one which, I am sure, would greatly interest him.

Appia of course did not stop at purely theoretical work. His ' Tristan ' production came to practical life at La Scala in Milan, Toscanini conducting, and the two first sections of the ' Ring ' followed at Bâle a short time later. Inspired by his ideas a number of stage designers and producers entered the movement: Carl Hagemann with a new ' Ring ' at Baden-Baden and Wiesbaden, Leo Pasetti with a new ' Parsifal ' and ' Ring ' at Munich, Prof. Thiersch with new ' Meistersinger ' at Halle, E. Burkard with another ' Ring ' at Karlsruhe and Paolos Aravantinos with ' Parsifal ' at Leipzig, all these before the last war. There followed after the war new productions in style of the ' Meistersinger ' (Hamburg, Essen, Darmstadt, Dresden), ' Parsifal ' (Wiesbaden, Lübeck, Regensburg), ' Ring ' (New York, Munich). This list does not claim to be complete, but it shows very clearly that Bayreuth 1951 (that is, the ' Ring ' and ' Parsifal ') is just a latecomer and the ' revolution ' was a purely local one. Nothing new came from the hill.

I have not the slightest doubt that Wieland Wagner would have been much more successful in his commendable effort to bring Bayreuth up to date if he had studied Appia's first book with the necessary care. He would then have realized that there must be something to make up for the clearing away of all objects that would blur the ' style ' of his kind of production. The whole aim of such a production is—as Appia points out—to get the actor, as the true bearer of the drama, back into the centre of the spectator's attention. And this can only be done by means of the most subtle art of lighting on the stage. This elementary truth was neglected by Wieland Wagner to such an extent that even visitors who were for a long time quite willing to agree with him became dead tired, impatient and finally annoyed. The above quotation from a New York paper is taken from a report on a press conference which Wieland and Wolfgang felt compelled to give after the second cycle of the ' Ring '. I had left Bayreuth by then and could not attend; but apparently they were questioned about the darkness on the stage. This is Wieland's reported and very lame answer : he ' admitted that the lighting seemed dark from the back of the house, but he thought it was too bright from the front, and just right when you sat in the middle '. Now this is a most peculiar and entirely personal view. I was sitting at ' the front ' but I am sure I suffered from that unbearable darkness on the stage just as much as those in the middle or at the back of the house.

It hardly needs detailed proof that of the two works in the ' new ' style ' Parsifal ' is the one which offers the greatest possibilities and I for once was a willing follower on that first evening of the festival. I appreciated the complete removal of the work from anything resembling a stage in the usual sense of the word and I found it a real feat that the second act, which in realistic production appears so often as a foreign intrusion, amalgamated in the most convincing way with the work as a whole. To go just into one characteristic detail of this act which shows the complete dematerialization governing the Bayreuth production: when Parsifal, according to Wagner's own stage directions, is supposed to be seated close to Kundry, caressed by her but remembering Amfortas at every movement she makes, nothing at all happens in the Bayreuth production. Parsifal and Kundry remain separated by almost the whole width of the stage and Kundry does not even indicate any of the movements Parsifal describes in the text. This style goes well with the unreal appearance of the Klingsor garden on the stage. The critical moment comes, however, in the next act when the landscape is reduced to the spring, walled in cold white stone. Here a lot could have been done by lighting; but it just did not happen.

When on the next evening the curtain opened and we were supposed to see something like the bottom of the Rhine and saw in fact nothing at all for some considerable time, we knew what we were in for. In the article by Wieland Wagner in this year's Festspielbuch the author quotes an entry from Cosima's diary in which Richard is reported as saying: ' After I have created the invisible orchestra I should also like to invent the invisible theatre! ' Well, in this year's ' Ring ' the grandson has gone a long way to make grandfather's wishdream come true. In my submission only those visitors who know the ' Ring ' intimately, could follow the drama and reconstruct the details of the action from their own recollection of performances seen before. I do not believe that

Erda was really visible at any time; instead there was some bluish light in one dark part of the stage. I do not know what really happened during the struggle at the end of act 2 of 'The Valkyrie', the 'wild rocky mountains' having been removed in favour of two giant curtains (or the like) giving more than anything else the impression of a prison door closing on the actors. I do not know why this huge stage which I feel certain was designed with that particular scene of 'Götterdämmerung' in mind, was reduced to a fraction of itself when Hagen called his men to appear for Gunther's wedding. I do not know why there was nothing like a 'blissful desert on sunny height' for poor Siegfried to gaze upon after his difficult and dangerous climb, or why there was no dawn to wake the birds near Fafner's cave; and so on and so forth.

There is really too little logic and too little consistency in this whole 'Ring' production. On the one hand there is hard striving to get away from any realism. Siegfried and Brünnhilde stand like concert singers for their final song at the end of 'Siegfried', but immediately before that Siegfried makes advances to Brünnhilde in a most realistic way. . . . Fasolt is supposed to be killed by Fafner 'with one blow' of his pole; in Bayreuth 1951 Fafner takes hold of Fasolt by the throat, and a disgusting drawn-out strangling scene follows which is watched by the gods with complete detachment. Freia of course is standing not behind but in front of the treasure while she is being bartered, and the treasure itself consists of plain blocks of gold the production of which needed no 'artful smiths' and which could certainly never be worn by Fricka 'to enforce the husband's faith', as Loge has told her. And what has happened to the final scene of 'Götterdämmerung'? No visitor to this performance who had not made himself thoroughly acquainted with the work before could even guess what was going on. Brünnhilde is supposed to deliver herself to the fire. In Bayreuth 1951 this fire is burning on the right and she walks off into the darkness on the left. She might just as well be going round to the local for a quick one after all this excitement. (There is of course no burning Walhall, only a repetition of the 'Feuerzauber'; and only those who were privileged to sit in the higher seats saw the Rhine mercifully covering this whole sad business.)

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations (Associateship and Fellowship), January 1952. Latest dates of entry

London: For Associateship, Thursday, 22 November 1951; Fellowship, Thursday, 29 November 1951. In the case of new members, the proposal form and first annual subscription (with examination entry form and fees) must be received at the College not later than Thursday, 15 November 1951.

Glasgow: For Associateship and Fellowship. All entry forms and fees (also proposal forms for new members) must be received at the College not later than Monday, 12 November 1951.

No names will be accepted after the above dates.

Choir-Training Examinations, May 1952

The Syllabus may be obtained on application to the College.

Organ Practice (*Members Only*)

Until 31 October the charge is 2*s*. 6*d*. per hour. During November and December the charge during College hours is 3*s*. per hour. All reservations must be paid for at the time of booking.

Organ Practice—Special Arrangements

For the convenience of members who are engaged during the day, the organ will be available for practice from 6 November until 28 December (except 24 to 27 December inclusive) on Tuesday to Friday evenings from 5 p.m. to 6 p.m. or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. only will not be accepted. The charge is 3*s*. 6*d*. per hour, which must be paid for at the time of booking.

Organ Practice at Glasgow

All applications for organ practice at Queen's Park High Parish Church, Queen's Drive, Glasgow, S.2, must be made to Mr. R. Winning (Church Officer) at the Church and must be accompanied by the amount due for the time to be arranged. The charge is 2*s*. 6*d*. per hour (half-hours cannot be arranged).

J. A. Sowerbutts
(*Hon. Secretary*).

THE PRESIDENT'S ADDRESS

At the Distribution of Diplomas on Saturday, 21 July, the President, Sir Ernest Bullock, gave the following address

JUNE and July are months when musical examinations reach full spate. The Royal College of Organists is primarily an examining body, which deservedly has the reputation of setting a high standard, and its duty is to maintain that standard. It is appropriate therefore at a Diploma Distribution to discuss in a general way musical examinations. Having experienced examinations from many angles, perhaps I may be permitted to make a few observations on the subject. In doing so, I have no desire to raise hopes that my remarks will reveal dark secrets or contain indiscretions likely to cause embarrassment to anyone.

Probably the public in general sets too high a store on examinations. If this suggestion is true, it is at least unfortunate, because the examination system can so easily be put out of perspective. A wrong emphasis can upset the balance. For example friends and relatives often fuss a candidate unnecessarily and excite the unfortunate man quite needlessly, because they exaggerate the importance of an examination. The growth of a musical talent should be given time to develop, like every other talent, and a tranquil state of mind is essential. It should never be subjected to stress and strain. Fussy friends and relatives are always a hindrance to a candidate, and will always be a nuisance until they have learnt to curb their anxiety. What does an examination attempt to do? Any musical examination can only prove that at a certain specified time in the life of a candidate he has reached a standard required by the examination he has successfully passed. It means that and nothing more or less. A diploma or degree may be necessary to qualify a candidate for a particular branch of the profession, and therefore it is advisable to acquire these qualifications as early in life as possible. After gaining the required distinctions, it should then be possible for a candidate to develop musically quite freely according to his ability, his particular tastes and his experience, and to perfect his craftsmanship, his technique and musicianship to the highest degree within his powers. Those musicians who use degrees and diplomas to lay a good foundation, and then build on that secure foundation, are the ones entitled to respect. It is the people who take degrees and diplomas, using them as their goal in life, and afterwards sit back rejoicing in their own achievement, who often bring the degrees and diplomas they *have* gained into disrepute. It is quite possible to spend a considerable portion of one's life collecting degrees and diplomas, as some folk collect china or postage stamps; but this end in itself is not desirable, and gives no chance for a person to develop his gifts and use them for the good of music and the advancement of the art.

At this point the vexed question of honorary degrees and diplomas can be considered briefly. If a musician has already proved his worth as a composer or has successfully gained an equivalent degree or diploma, an honorary distinction can be given and accepted without question. There are also reasonable grounds for awarding honorary degrees to those worthy musicians who have given long and honourable service to the cause of music. In any event these distinctions should be sparingly conferred and announced and used in a way that makes it quite clear that they are honorary.

A wise medical friend once said to me that he considered it essential for the good of one's soul, to shed degrees and diplomas after the age of fifty at the rate of one every five years. He added it would then be possible to leave this world as it was entered without degrees, diplomas, and such-like impedimenta. On the face of it, the suggestion seems sound, but it is not very easy to accomplish. When considering musical examinations it is important to keep a true perspective. A good teacher uses examinations to test the standard of his teaching and the skill of his pupils. A well-regulated and graded syllabus allows a teacher to cover the demands of the examination, and to sketch out a schedule of work not to a minimum expected but in order to prepare a student beyond the standard required. Preparing pupils for varying degrees and diplomas widens a teacher's experience, allows him to adjust his standard to the examination selected, and incidentally to place the recognized examinations in order of merit. He is also able to advise a pupil to prepare and sit for an examination suited to the pupil's ability and progress and choose a syllabus likely to develop his particular bent. It is a complicated business to assess the importance of each of the recognized diplomas and degrees in music and place them in order of merit. They each vary so much according to circumstances, as well as from time to time, that it is difficult enough for an experienced musician and teacher to judge. For the general public it seems almost an impossibility. The public takes the simplest way and accepts 'all fish that comes to the net'. For those in authority a simplification of a multitude of musical examinations should always be borne in mind. If and when a simplification does take place, it is to be devoutly hoped that certain misconceptions in the public mind will be decreased if not altogether eliminated. For example I have heard a well-known diploma described as a 'higher degree'. The phrase was not used by a silly thoughtless person but by someone who ought to have been better informed. 'Higher' implies equal merit with a doctorate in music or at least a Master of Music, and this a diploma can never be, nor indeed does it claim to be a 'degree'.

Teachers are, broadly speaking, of two sorts: (*a*) those who teach to bring out the natural talent and musicianship, thus enlarging the pupil's experience and knowledge. These teachers wisely use examinations to mark the progress of the pupil, always keeping him in advance of the requirements of the examination and so avoiding unnecessary strain and nervous tension; (*b*) the other type of teacher is one who uses an examination as a goal for the pupil, consequently the quicker the examination is passed the better. Reference has already been made to candidates who collect degrees and diplomas. Teachers also have been known to collect successes in examinations, and advertise by means of impressive lists and figures the number of successes over a period of years.

Now the time has come to say a word about examiners. At the outset it is clear and should be accepted that in the choice of examiners, those who are qualified either by long experience of varying types of examinations or who have previously passed the examination, its equivalent or one of a higher standard, should obviously be the ones chosen. Incidentally an examiner should be in touch with contemporary methods, thought and practice, and not of the old fogy variety, prejudiced, biased and intolerant! Old fogy does not imply old age, but rather an attitude of mind. There are many who reach the 'old fogy' stage before the age of forty. The examiner must have a clear idea of the standard of work required, and resist the temptation to depart from it. He must believe that there can be no progress in the art of music which has not its roots firmly embedded in the past. Naturally all examiners cannot be in possession of the same yardstick measurements, and it is not desirable that they should have precisely similar views and judgments, but they must possess a mind open to reasonable argument and willing to submit cheerfully to a majority decision. Taking a broad view, having a sense of proportion and a true and sensitive perception of real musicianship, these are the essential qualities for an examiner. When setting papers or conducting a viva voce examination, an examiner's task is to make a genuine attempt to assess a candidate's inherent musical ability, musicianship and craftsmanship, and test his initiative and imaginative qualities. In my opinion, any examiner who seeks to set a question which deliberately puzzles a candidate, or sets a problem which might take hours to solve, stands self-condemned. But candidates can take heart, for this sort of question is rarely if ever encountered in recognized examinations. Furthermore, let me say for the comfort of the candidates, that in my recollection no candidate who deserved to pass has ever failed, although I can think of many borderline candidates who have passed because they were given the benefit of the doubt.

Finally a few words should be said to the candidates themselves. Far too many candidates enter an examination which is beyond their ability. Even when they possess the ability they often mistime it, and therefore sit before they are perfectly prepared, hoping for the best. Probably the break of the war years accounts for much mistiming of examinations. It is quite understandable that a candidate wishes to make up for time that has been lost through no fault of his own, but it is a mistake to force a natural development and press forward to an examination ill-prepared. It is better for a candidate to take an examination in his stride and not to be over-anxious about the result. Although it may be difficult for some candidates to believe, it is a fact that examiners on the whole are a kindly set of people, who are far more disposed to pass a candidate than to fail him. Again, an examination is not a matter of luck, but a test of efficiency. A candidate may be fortunate because he feels at the time of examination on the top of the world and in good form; but that is due in a large measure to the fact that a candidate is able to shed his anxieties. The feeling is bound up closely with health, strength, endurance, vitality and confidence in one's ability, and the result of consistent and able preparation rather than good luck. An examination should quicken up the powers of perception, of quick hearing, plus the ability to make quick and yet sound decisions. All the qualities which can be brought out through a musical examination are important for a candidate. The ordeals of any musical examination are as nothing compared with the ordeals a candidate is likely to undergo later in life. Compare for example the nervous strain of playing at an R.C.O. Fellowship examination, with the ordeal of giving a recital at a diploma distribution. In late life a musician will have to do many things which are unexpected and calculated to upset the even tenour of his way. He must learn to keep his head, to be ready for anything and everything. For example an organist must be ready to transpose quickly without previous preparation, or read satisfactorily from figured bass or a full score at sight. Sometimes it has been known for an organist or pianist to have to extemporize an accompaniment when a page has been missing or out of place. A musician must know his own faults and failings and be able to surmount them.

If you will forgive a personal reference, I must confess I have a bad habit of transposing without knowing it. For example when I was at the Abbey I often found myself transposing an anthem or service without realizing it, and only discovering what I was actually doing a few bars from the end. Believe me, it was a great shock when such a fault was discovered, and I had the greatest difficulty in the world to finish in the key in which the music started. It would have been much better if I had not discovered the fault until the final chord had been played. The whole thing was done subconsciously, there was no intention to transpose—it just happened. It is, however, a bad habit, and one which cannot be recommended.

Candidates vary a great deal in their approach to examinations according to temperament. Certain folk without doubt are ' bad ' candidates as the phrase goes. These people need longer experience than other candidates and should make themselves wholly oblivious to any thought of what sort of result is in store. Once they can forget the result and take a real delight in the preparation work for an examination—get a thrill out of doing good work—there will be a real step forward in the right direction. The unself-consciousness of children at an examination can be a very good example for adults.

One last word to all candidates good or bad. Take all examinations in a right spirit and learn to take success and failure with equanimity and cheerfulness. Remember the examination at which a candidate fails very often does him far more good in the long run than the examination too easily passed. A failure often teaches a salutary lesson. The examination system is not perfect in this imperfect world of ours, but so far a better has not been devised. One thing at least can be said of all reputable musical examinations, and it is that a candidate will receive an honest, unbiased opinion of his ability and progress either directly from the remarks on his sheet, or indirectly from a true interpretation of the marks.

ORGAN RECITAL NOTES

' Seven Centuries of English Organ Music ' was the subtitle of the series of six recitals presented by the Organ Music Society at All Souls', Langham Place, W., by arrangement with the Arts Council as a contribution to the Festival of Britain. The plan of the programmes raises an interesting point. Historical recitals—particularly on the organ, which has so rich a vein of old music—are often arranged in strict chronological order and classification; I know several good French players who will not play even an ordinary programme except in that order. It has the appearance of logicality, but what precisely is gained ? Botanists do not refuse to study the bloom before the bud, nor do veterinary students find it necessary to begin with the Eocene horse. The date of a composer's birth is not even a footrule, for almost everyone up to Mendelssohn is pre-Bach in the sense that they were unaffected by him. A chronological programme is almost a warning to all but students to stay away. How can a player afford to neglect so important an element as contrast? Tudor music is never so refreshing as after nineteenth-century work, and a course of prosy seventeenth-century people makes one long for Vierne. That, at least, is one side of the argument, though there are good musicians with such queasy digestions that they can only assimilate one kind of music at a time.

In this case the players were not confined to any order or period, or even to English organ music exclusively. Over the whole series the broad outline of our history was illustrated, and each recital had a character determined by the player's own predilections, but one was able to enjoy each work on its merits. Of course six recitals were not nearly enough, even if they were exclusive, to do justice to our own sub-section of art; but these produced such variety, so much carefully prepared and brilliantly-performed music, that it is impossible to do more than comment upon a few features of them.

Dr. William H. Harris, who gave the first recital, had one work of the first importance that is not yet published—Herbert Howells's Fugue, Chorale and Epilogue. This is a beautifully written work, having that inner consistency that is at the base of all true originality. From its reception, as well as from Dr. Harris's own enthusiasm for it, it is plain that a welcome awaits its publication. Between the exuberance of the Rhapsodies of more than thirty years ago and the sometimes spare and inhibited writing of the second set of Psalm-Preludes, Dr. Howells now seems to have achieved a manner that has both the spaciousness and the detail of Gothic building. At the opposite pole, Dr. Harris had the magnificent Fantazia of Foure Parts of Orlando Gibbons, which he (rightly, I feel) expanded somewhat by the use of the pedal and perhaps stronger manual contrasts than the composer had, displaying a grandeur that would surely have delighted him; and also John Blow's well-known Toccata for a Double Orgaine. Of other modern works, he gave a lucid performance of the Prelude and Fugue in C minor by Vaughan Williams and reminded us of the quality of Heathcote Statham's Rhapsody in C in 7-4 time.

Ralph Downes took care of one extreme of our time-scale with two movements from that unique national treasure, the Robertsbridge MS. Since experts are agreed upon a date early in the fourteenth century, the organ pieces in it must be among the oldest examples of music written specially and originally for a solo instrument, and certainly the oldest organ music in existence. Whether they were composed by an Englishman is open to doubt; but until something even worthy of comparison with them is found abroad, we shall be excused if we go on thinking of the oldest organ music in the world as English. Notation in those times was of course not a full transcript but rather a kind of shorthand, serving as a mere reminder in performance; and indeed it is evident at sight that the text is not self-complete. The fun begins when the specialists get to work to develop a version for performance that shall represent the contemporary one. For this occasion the Society commissioned Mr. Denis Stevens to edit them, and he produced a version which could be described, without any pejorative meaning, as highly imaginative. To anyone with a slight acquaintance with the text, where he got it all from was a riddle unexplained. No doubt he could justify every bit of it. At the same time, one had the feeling that other mediævalists one could name would produce versions equally imaginative, no less authentic, and totally different. It would be delightful to see them arguing their findings as expert witnesses. As it was, the experience of hearing these lively dance-movements, through the medium of Mr. Stevens and Mr. Downes, reaching us as if played on a portative organ from those remote days, was strangely moving. I think I never knew before the meaning of the words of the old carol, ' The playing of the merry organ '. Three In Nomines, by Taverner, Bull and Blitheman, were very beautiful, differing in colour but all curiously satisfying even after the exquisite Pastorale of Roger-Ducasse. Harwood's Dithyramb was given a rather intellectual performance; but it seems that the splash and rhetoric of this fine old work of 1893 will survive.

The first performance of an organ sonata written in 1947 by Peter Racine Fricker was given by Philip Dore. He, I gather, found it difficult to assimilate but full of exciting things, and, at a first hearing, that is much what others found. It is a strange work, written seemingly from some inner compulsion, consistent within its own limits but Central European rather than English. Mr. Fricker was an organ student not so long ago, and it goes without saying that the writing, however unfamiliar, is well laid out for the instrument. It is to be hoped that this performance will have started him thinking of other organ music he could give us. Besides Thomas Wood's ' Hill Country ' and the first Fantasie Choral by Percy Whitlock (the latter dedicated to him), Mr. Dore had a Concerto by Arne and one of Samuel Wesley's fine fugal works—the Prelude, Arietta and Fugue in C minor.

Arnold Richardson gallantly tackled a programme containing three first performances. A Suite of four movements in twelve-note technique by Elisabeth Lutyens I thought very harmless *nugae*. (But was there not a vestige of definite tonality in them? Oh fie!) Miss Lutyens as a composer must have almost the shortest breath on record, which the writer of the programme note (not I) claimed as a merit; that is as may be. A Fantasia in G minor by York Bowen proved a rich and satisfying work of quite a different sonority; it is perhaps a little too right-handed for the organ (though did not Wagner make the same complaint of Chopin's piano writing?), but it is a specimen that one would like to have in print. Of Richard Arnell's second sonata, written in 1942, I can only say that it is in the neo-baroque manner that some so much admire; for me, convinced that any backward step in art entails loss, even when it is historically inevitable, it was sad stuff. I cannot see what is to prevent a composer from keeping up this kind of note-spinning until the crack of doom; and indeed I have not forgotten Carl Nielsen's ' Commotio ', which did keep it up for five hundred bars without repeating a theme. As if this programme—with some Alcock and Vaughan Williams—were not enough, Mr. Richardson piled upon it Holbrooke's Prelude and Fugue. It was difficult in the circumstances for him to do it justice, and in fact it was not a matured performance; in the Prelude most of the dynamics (so important) and necessary speed changes were overlooked, and the Fugue was scaled down too small and too slow. It served, however, to emphasize the excellence of other things in this remarkable programme.

Dr. W. S. Lloyd Webber's choice, also entirely English, was from eighteenth- and nineteenth-century composers like John Stanley, S. S. Wesley (the charming ' Holsworthy Church Bells ') and Stanford. Charles Wood's Prelude and Fugue in G minor, the first performance of which was given by the Society in 1933, is perhaps not cast for popularity, but a performance such as this will keep its merits before us. The same is true of Harvey Grace's ' Resurgam ', which, if I am not mistaken, has never been recognized for one of the most original and cogent organ voluntaries of our time. Frank Bridge's Adagio in E has its place surely for as far ahead as we can see ; and of the Introduction, Passacaglia and Fugue by Healey Willan one need only echo Bonnet's dictum that it is the finest specimen of the form since Bach. It is true that in so saying he overlooked Rheinberger's, Widor's, and five by Reger (to name no more); why should we complain? An interesting novelty was the ' Evening Prelude ' by Brian Easdale, recently published—originally written, I understand, as incidental music for a church scene in a play; in its simplicity it reveals so clear a feeling for the organ that one can only urge Mr. Easdale to follow this path at once; he was not a chorister of Westminster Abbey for nothing.

The series was closed by André Marchal, whom no one tires of hearing. He included pieces by Purcell and Matthew Locke, which were interesting and authentic, if a little Gallicized; but of course he had more scope in Bach (a big group, including three of the great Chorale Preludes and the Passacaglia and Fugue) and in modern French pieces. Above all he delighted in the improvisation of a Prelude, Aria and Finale (the form being suggested to him) on themes specially written by three of the English composers whose work had been heard earlier in the series—Richard Arnell, Brian Easdale and P. Racine Fricker. Everyone who has heard Marchal improvise will know his command of the organ, of form, and of what one might call the emotional curve—an instance of which was the sudden and terrible climax in the first movement and the slow and patient decline that followed. A greater wonder is the relevance of his improvisation to the themes and the mood: he is not one of those who prepare the improvisation in advance, fitting the themes on it as best they can, or who repeat the same devices and effects on every occasion. With him, the themes, long or unpromising as they might be even for an organist who has sight, are assimilated, recalled, combined, developed, inverted, modified in rhythm, set with counter-themes, and finally fused in a climax that is always a glory. This time, with some inauspicious material, he achieved as great an improvisation as I have heard for long. It had, too, that perfect adaptation to the audience that sometimes makes one feel that improvisation, at its best, is not the mere simulation of music that is composed, but an art having ends of its own, and more effective at that moment than composed music could be.

A. F.

Festival of Britain Recitals

Hitchin Parish Church: Mr. Frederick Palmer, Mr. Maurice Stretch, Mr. Kenneth Abbott, Mr. Ernest Maynard, Dr. Harold Darke and the Govier Singers.

Upton Parish Church, Torquay: English Church music.

Lichfield Cathedral: Festival Service of Diocesan Choirs. Canticles were sung to Walmisley in D minor and the anthems were Travers's ' O worship the Lord ' and Wesley's ' Blessed be the God and Father '. The service ended with Stanford's Jubilate in B flat. Choral Recital of Cathedral Music through five centuries. A performance of ' The Messiah '.

THE BIRMINGHAM CONGRESS

The twenty-seventh Annual Congress of the Incorporated Association of Organists, whose President is Dr. William McKie, was held at Birmingham on 27-31 August. Civic Receptions were accorded to the members by the Deputy Lord Mayor of Birmingham (Ald. A. Paddon Smith) and the Mayor of Coventry (Councillor Harry Weston). Evensong at the Cathedral was attended on the opening afternoon, when the choir was heard in Byrd's Second Service and Stanford's 'The Lord is my Shepherd', Dr. Willis Grant (President of the Birmingham Association) playing Howells's second Rhapsody at the conclusion of the service.

After the usual business meetings on the Tuesday, Dr. McKie gave his Presidential Address, which contained entertaining references to the condition of organ-playing a hundred years ago at the time of the Great Exhibition. A recital was given by a youthful product of King Edward's School, Mr. T. F. H. Oxley, who at seventeen already holds his F.R.C.O. and A.R.C.M. diplomas, and delighted his hearers by a distinguished performance on the organ in Big School of King Edward's School, Edgbaston, in which the meetings were held. In the Great Hall of the University, Mr. T. W. North played the Norman & Beard organ, and vocal music was sung under the Dome by members of the Birmingham Singers' Club. The Annual Dinner was held in the evening.

Wednesday's lectures included that given annually under the auspices of the R.C.O., this year's speaker being Mr. Heath Gracie of Derby Cathedral. His subject, treated in characteristically pungent and racy style, was 'The Church Musician in the Changing World'. The lecturer thought that the churches had now got down to the 'hard core' of really devoted and interested supporters who attended because they wished to worship and not because it was the proper or respectable thing to do. There were here great opportunities for clergy and musicians alike, but these were hampered by the tax-gatherer, who 'stood between the altar and the servant of the sanctuary. Tomorrow, in his indecent rapacity, he may stand between the offertory bag and the altar, unless by then people are fitted with coin boxes to be cleared at the income-tax office twice a day!' In more serious vein, Mr. Heath Gracie dealt with many of the problems confronting present-day church musicians, and suggested that they needed a wide-ranging and thorough investigation by a commission of the highest authority, which could pronounce judgment on their effective solution. He also surveyed current trends in the development of the organ itself and the interpretation of its music by various schools of thought. The second lecture was given by Mr. Stainton de B. Taylor, who dealt with the history of the Incorporated Association from its early days and suggested ways in which it could influence church music for the better in the future. He asked for more emphasis on training in its activities, and the institution of regular courses in choir-training and the proper study of church music on similar lines to those of R.S.C.M., but covering all denominations. Mr. K. A. Macfadyen's lecture on electro-tonic organs (Thursday morning) was a model of clear, concise and entertaining exposition of a highly technical subject. Examples of several makes of these instruments were used for demonstration purposes, played by Mr. Robert Austin.

The organ recitals given during Congress, besides those mentioned already, were those of Mr. Huskisson Stubington on the completed portions of the new Walker organ at Tewkesbury Abbey, which incorporate the existing 'Milton' and 'Grove' instruments together with a new 'Apse' section; and another by Mr. Ambrose Porter at Lichfield Cathedral. In addition, Dr. Willis Grant played the organ parts of Concertos by Stanley and Handel in Birmingham Cathedral, accompanied by the B.B.C. Midland Orchestra under the direction of Mr. Gilbert Vinter. The programme, which was broadcast, also included the 'Cambridge Ode' Overture of Boyce and Blow's fine 'Whitehall Suite'. A piano recital was given by Mr. Tom Bromley at the Birmingham Civic Reception, and at Coventry the Vacation Choir was heard in madrigals by Robert Jones, Gibbons and the local contemporary composer, Alan Baker.

A visit was paid to the Memorial Theatre at Stratford-on-Avon to see Shakespeare's 'Henry IV, Part II', and at Bournville, Mr. Clifford Ball gave a short recital on the famous carillon.

The atmosphere of the Congress, which was attended by members from all over the British Isles, was no less friendly than that of its predecessors, and the 'fellowship' ideal which inspires the whole existence of the I.A.O. was happily realized. Dr. Willis Grant and his various helpers among the Birmingham Association officials had been at very great pains to organize a full and entertaining programme, which was most efficiently carried out despite abominable weather conditions which caused some difficulties on the various 'outings'. There is, however, a tendency to overcrowd the syllabus at Congress, leaving very little time for that fraternization and social activity which should be a leading feature of the meeting. This tendency needs firm handling in the future. But this remark must in no way be construed as a criticism of the Birmingham hosts, who spared no effort which could make the wheels revolve smoothly and assure the comfort of the visitors. The various musical, social and entertainment functions were all of first-class quality, and the Congress as a whole must be accounted one of the most successful held in the history of the I.A.O.

S. T.

MISCELLANEOUS

Dr. Harold Darke's autumn series of Bach organ recitals will be given at St. Michael's, Cornhill, on Tuesdays in October at six o'clock. This will be the thirtieth of the annual series.

Southwark Cathedral Special Choir

Events are as follows: 'The Creation' (29 September); Brahms's 'A Song of Destiny', Howells's 'Hymnus Paradisi' (10 November), Christmas Oratorio (15 December); Carol Service (29 December); 'The Messiah' (16 February), the St. Matthew Passion (19 March); a mixed programme on 17 May. All concerts begin at 2.30. No tickets are required for admission to the Cathedral, but the Nave is reserved for subscribing members, the present subscription being one and a half guineas for the season. Accommodation is limited and early application should be made to the hon. secretary and treasurer, G. W. Chidley, 4 The Ridings, Aldwick Bay Estate, Bognor Regis.

The Dorking Madrigal Society (Charles Farncombe) with a small orchestra gave a recital of Church music in the Festival Church, Waterloo, on 6 September. The programme included works by Purcell, Stanford and Vaughan Williams and ended with Bach's Cantata no. 21.

The Free Church Choir Union gave a repeat performance of their Albert Hall Festival Concert at Archway Central Hall on 8 September. Mr. Clifford Harman was at the organ and Mr. Herbert G. Crellin conducted.

South London Bach Society

New season's activities include a recital in St. Mark's Church, Kennington, on 7 November at 8, the Christmas Oratorio at Friends' House, Euston Road, on 1 December, and a performance of the St. Matthew Passion complete, in German, at Friends' House, Euston Road. Tickets may be obtained from the usual agents. Particulars from the Hon. Secretary, 7 Mytchett Road, Mytchett, nr. Aldershot.

George Oldroyd Memorial Fund

It is proposed that the fine Willis organ in the church of St. Michael and All Angels, Croydon, should be restored as a memorial to Dr. Oldroyd whose distinguished service in this church lasted for over thirty years. The sum of £5,500 will be required. Contributions from his many friends and pupils should be sent to the Westminster Bank, High Street, Croydon, marked ' Doctor Oldroyd Memorial Fund '.

Liverpool Cathedral: Anniversary Organ Recital

Messrs. Henry Willis have arranged a railway excursion similar to that in 1950. The return fare is 30*s*., luncheon and dinner each 6*s*. Applications should be made to the head office, Rotunda Organ Works, 34 Marlborough Grove, S.E.1.

Dr. Harold Rhodes gave an organ recital at Christ Church Cathedral, Vancouver, B.C., in June. His programme included a movement from Elgar's organ sonata, Stanford's Fantasia and Toccata, Bairstow's Prelude in C and Harvey Grace's Reverie on ' University '.

A brochure (1*s*.) giving complete programmes for the coming session of the Wigan and District Organists' and Choirmasters' Association is now available and may be had from the hon. secretary, F. Holt, 23 Green Hayes Avenue, Mesnes Road, Wigan.

Appointments

Mr. Malcolm J. Hubble, Charlton Parish Church, S.E.

Mr. Arthur Bending, Parish Church, Creech St. Michael, near Taunton.

Mr. R. Sinden Gilbert, St. Stephen's, Gloucester Road, S.W.

RECITALS

(SELECTED)

St. Paul's Cathedral: Dr. Harold Darke—Fantasia in G, Chorale Preludes, Passacaglia and Fugue in C minor, *Bach;* Choral in B minor, *Franck;* A Fantasy, Darwell's 148th, *Darke*. Mr. Francis Jackson—Voluntary in A minor, *Boyce;* Choral in E, *Franck;* Scherzo in G minor, *Bossi;* Introduction, Passacaglia and Fugue, *Healey Willan*. Mr. Harty Gabb—Toccata in F, *Bach;* Chorale Preludes, *Buxtehude;* Fantasia in F minor, *Mozart;* Rhapsody no. 3, *Howells;* Introduction and Fugue, *Walter Bach*. Dr. Douglas Hopkins—Prelude and Fugue in C, *Bach;* Sketch in C, *Schumann;* Fantasy-Prelude, *Charles Macpherson;* Fantasia and Fugue in G, *Parry*. Mr. Garth Benson—Fantasia and Fugue in G minor, Chorale Preludes, *Bach;* Prelude and Fugue in A minor, *Bach;* Introduction and Toccata, *Walond;* Rhapsody no. 1, *Howells;* Introduction and Passacaglia, *Alcock*. Dr. John Dykes Bower—Prelude and Fugue in E minor (the ' Wedge'), *Bach;* Chorale Preludes, *Krebs, Karg-Elert;* Canon in B minor, *Schumann;* Psalm-Prelude no. 1, set 1, *Howells;* Introduction and Passacaglia in D minor, *Reger*.

Dr. M. P. Conway, Folkestone Parish Church—Fantasia and Toccata in D minor, *Stanford;* Invocation in C minor, *Dallier;* First movement, Sonata in A flat, *Rheinberger;* Paean, *Harwood*.

Mr. Clifford Brown, Exeter Cathedral—Introduction and Fugato, *Russell;* Trumpet Tune and Air, *Purcell;* First movement, Sonata, *Elgar;* Elegy, *Thalben-Ball;* Rhapsody, *Harvey Grace*.

Dr. Francis W. Sutton, All Hallows, Barking-by-the-Tower—Festal Prelude, *Dunhill;* Sonata no. 5, *Mendelssohn*.

Mr. John Bickle, South Molton Parish Church, North Devon—Choral Song and Fugue, *S. S. Wesley;* Concerto in D, *Avison;* Prelude, *Bickle;* Sortie, *Whitlock*.

Mr. F. C. J. Swanton, Mariners' Church, Dun Laoghaire, Dublin—Prelude and Fugue in C (Weimar), *Bach;* Concerto in F, *Handel;* Rhapsody no. 1, *Howells;* Prelude and Fugue in A flat, *Dupré*.

Mr. Hugh C. M. Large, Heversham Church, Westmorland—Toccata and Fugue in D minor, *Bach;* Minuet, Toccata (Suite Gothique), *Boëllmann;* Psalm-Prelude no. 1, *Howells;* Introduction and Passacaglia in D minor, *Reger*.

St. Mary's Cathedral, Edinburgh: Mr. James Lockhart—Toccata in F, *Bach;* Chorale Preludes, *Bach, Brahms;* Psalm-Prelude, no, 2, set 2, *Howells;* Prelude and Fugue on B A C H, *Liszt;* Study in B minor, *Schumann;* Toccata, *Mulet*. Mr. E. Francis Thomas—' Paduana Hispanica ' Variations, *Sweelinck;* Toccata in D minor, *Buxtehude;* Benedictus, *Reger;* Choral Fantasia, *Parry;* Allegretto, Paean, *Whitlock*. Mr. Robert D. Kidd—Chorale preludes, *Bach, Darke;* Choral no. 1, *Andriessen;* Passacaglia in D minor, *Buxtehude;* Fantasy Prelude, *Charles Macpherson;* A Trumpet Minuet, *Hollins*.

Dr. Harold Darke, York Minster—Fantasia in G, Chorale Preludes, Passacaglia and Fugue in C minor, *Bach;* Choral in B minor, *Franck;* A Fantasy, Chorale Prelude, *Darke*.

Miss Beryl Matthews, Sproughton Parish Church, Suffolk—Prelude and Fugue in E minor (' Wedge '), *Bach;* Sonata no. 3, *Mendelssohn;* Allegretto Grazioso, *Frank Bridge;* Three Improvisations, *Edgar Moy*.

Mr. Albert Heeley, St. Margaret's, Newlands—Prelude and Fugue in C, *Bach;* Suite in D, *Stanley;* Prelude, Fugue and Variation, *Franck;* First Suite, *James Lyon;* Allegretto in A flat, *Wolstenholme*.

Mr. Michael Fleming, Tenterden Parish Church—Prelude and Fugue in B minor, *Bach;* Psalm-Prelude no. 2, set 1, *Howells;* Prelude and Fugue in C minor, *Mendelssohn;* Prelude on St. Peter, *Darke;* Flourish for an Occasion, *Harris*.

Dr. Sidney S. Campbell, Norwich Cathedral—Fantasia and Fugue in G, *Parry;* Canon in B minor, *Schumann;* Toccata in F, *Bach;* Andantino in G minor, *Franck;* Fanfare, *Whitlock*. Trinity College, Cambridge—Voluntary in C minor, *Greene;* Fantasia and Toccata in D minor, *Stanford;* Prelude on a Theme of Tallis, *Darke;* Impromptu, *Francis Jackson;* Scherzo in A flat, *Bairstow*. Ely Cathedral—Prelude and Fugue in A minor, *Bach;* Introduction and Passacaglia in D minor, *Reger;* Prelude and Fugue in G minor, *Dupré;* Introduction and Fugue ' Ad nos ', *Liszt*.

Mr. Arnold Richardson, Town Hall, Wolverhampton—Four Bach recitals.

Miss Eva W. L. Herdman, St. Margaret's, Newlands—Sonata in C minor, *Mendelssohn;* Theme and Variations (Sonata no. 10), *Rheinberger*; Toccata in G, *Dubois*.

Letters to the Editor

Morley College Music

With reference to Mr. Stuart's interesting article on Morley College music there is one aspect to which no attention was drawn. Harmony and composition students had a chance of hearing their own works performed by the Morley Choir and orchestra. My father, Charles Burke, had his fantasia 'St. Patrick's Prayer' for solo, chorus and orchestra, first performed in June 1914 at a Morley concert. Since then it has travelled the world, including the Bach Choir and Dulwich Philharmonic and is still going strong.

P. J. Burke.

Handel's 'L'Allegro ed il Penseroso'

I would ask the hospitality of your columns to comment on one sentence in Mr. Anderson's reply to my letter, which appeared in your last issue.

He says, 'I'm not sure if we ought to mess about with any composer's work, as modern editors are (in my opinion) too fond of doing'.

Speaking for myself, and including such honest and conscientious editors whose work is personally known to me, e.g. Prof. E. J. Dent, Dr. Edmund Fellowes, Mr. Kennedy Scott, Prof. Anthony Lewis, Arnold Goldsbrough and Denis Stevens to name only a few at random, the 'messing about' that Mr. Anderson mentions may be attributed to many editors of the nineteenth century. It was *they* who often deliberately altered harmonic (and even melodic) progressions to suit the water-tight academic compartments of that century—ignoring (or being ignorant of) the principles that governed the compositions of an earlier musical era.

I would assert quite confidently that, by and large, the editors of the present day, benefiting by the vast musical research that has been carried out by musicologists of recent years, are concerned to restore the pristine glories of Handel and Bach and their predecessors of the 'big baroque bow-wow' period, of which Mr. Anderson seems to be so alliteratively weary.

Norman Stone.

J. C. Smith's Manuscripts

In 'Anecdotes of G. F. Handel and J. C. Smith' by the Rev. W. Coxe of Bemerton 1799, a number of manuscript compositions by J. C. Smith were said to be in the possession of his 'daughter-in-law', i.e. step-daughter, Lady Rivers.

These manuscripts included five English operas (Teraminta; Ulysses; The Fairies; The Tempest; Medea); three Italian operas (Dario; Issipile; Il Ciro Riconosciuto); seven oratorios (Paradise Lost; David; Nabal; Judith; Gideon; Jehoshaphat; Redemption); and various miscellaneous items.

I should be very much obliged if any of your readers could give me information as to what happened to this collection, and if any of it is to be found in private or public libraries. There is a manuscript score of one of the Italian operas, Issipile, in the British Museum, but there is nothing to indicate that this was the copy in the possession of Lady Rivers.

Mollie Sands.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Chelsea Chamber Orchestra has vacancies for second bassoon, second trumpet and a few first-rate string players. Rehearsals, Tuesdays, 6.15-8.0.—Conductor, 20 Alexandra Mansions, King's Road, S.W.3.

Viola and cello required for advanced quartet, meeting weekly; good library; N.W. London.—L. H., c/o *Musical Times*.

Amateur orchestras—second or third flautist desires membership; or would join other instrumentalists for chamber music. London.—T., c/o *Musical Times*.

Lady pianist (Bach) and organ enthusiast wishes to correspond with another with similar interests.—S. H., c/o *Musical Times*.

Experienced violinist wishes to join string quartet, or piano quartet or trio. Central London; evenings (but not weekend except during winter).—C. D., c/o *Musical Times*.

Keen amateur clarinet player wishes to meet other instrumentalists for practice. Barnstaple-Bideford area.—C. A. M., c/o *Musical Times*.

Orchestra meeting on Mondays, 7.30-9.30, in Essendine Road School, Maida Vale, W.9, has vacancies for wind, brass and strings.—Mrs. Granville, 70c Carlton Hill, N.W.8 (MAI 3311).

Accompanist (pianist-organist), seeking experience in choir training, offers services free to any conductor in the Glasgow area.—J. M., c/o *Musical Times*.

Metropolitan Amateur Orchestra (35-40 members) requires keen second horn, oboe, second bassoon.—Miss M. Meikle, 16 New Park Court, Brixton Hill, S.W.

Bassoon player wishes to rehearse with advanced orchestra (convenient radius from Charing Cross).—J. L. Brenchley, 9 Darling Road, S.E.4.

Woman music student wishes to meet fellow-student for practice of aural work; would also like to exchange accompanying. Ealing district.—C. C. M., c/o *Musical Times*.

All strings, and clarinet, required to complete light orchestra in the Ilford district.—D. H., c/o *Musical Times*.

Pianist wishes to meet string players and singers for chamber music and Lieder practice.—Miss Porter, 163 Farleigh Road, Warlingham, Surrey.

Violinist required for string quartet, meeting weekly.—W. Priest, 141 Cranston Road, S.E.23.

Croydon Chamber Orchestra has some vacancies. Rehearsals, Thursday evenings.—Mrs. M. Robson, 12 Lloyd Park Avenue, Croydon (CRO 6277).

It is proposed to form a string orchestra in Highgate. Will those interested write to Conductor, c/o *Musical Times*?

Hertfordshire Singers, rehearsing in Stevenage, Thursdays, 7.30-9.30, are increasing their numbers to sixteen and have a few vacancies.—Secretary, King's Hill, Gosmore, near Hitchin, Herts.

Post Office Music Society requires competent orchestral players in most sections of amateur orchestra. Rehearsing Thursdays, 6 p.m., near Waterloo Station.—Mr. R. W. Hopwood, MONarch 4044 day; MOLesey 2861 evenings.

Wanted orchestral players all instruments (good amateurs and readers) for Brockley Light Orchestra. Good music and rehearsals.—W. R. Mitchell, 23 St. Margaret's Road, Brockley, S.E.4 (Tideway 4573).

Insurance Musical Festival Society, rehearsals Bishopsgate, Mondays at 6.0, has vacancies for all voices, tenors and basses especially wanted.—Miss I. Gray, Mansion House 9800.

The Edinburgh Festival

By W. R. ANDERSON

THE novel star turn, for this fifth Festival, was the New York Philharmonic Symphony Orchestra, over a hundred strong: marvellous in discipline and shading, but somehow not quite touching one's heart. Both Mitropoulos and Bruno Walter (on the latter of whom the University conferred an honorary D.Mus. degree) conducted without scores: the former, without a stick, and, at moments, without beats. The rehearsal work must be amazing, the memorizing prodigious. I felt, though, that nothing was left for a final thrill ; it was all ready hours before, and a wee bit cold when served up, despite that blazing tone. There was the usual argument about new works: only two, from U.S.A., neither very striking: Gould's ' Philharmonic Waltzes ' and Swanson's dry ' Short Symphony '. Since people are ready to crowd the Usher Hall simply to hear the orchestra, now is surely the time to play the best contemporary works, without having to suffer at the box-office. Fourteen concerts, and two novelties! They wrought well in V.W.'s Fourth, where the wildness was well conceived; and with the Edinburgh Royal Choral Union, splendidly trained by the St. Giles's Cathedral organist, Herrick Bunney, they made a moving experience of Brahms's ' Song of Destiny '.

With two and sometimes three affairs daily, and a struggle to see a few of the three dozen exhibitions scattered all over the city—also an occasional truancy to see a play—I was going hard for three weeks, among the hundred and forty-seven official, and innumerable unofficial fixtures. It was an extra thrill, this year, to be in time for the Clan Gathering at Murrayfield, where I sat for six and a half hours, while the glory of skirling ceased not, and the exile's heart was lifted by a thousand pipers an' a', an' a'.

The Scottish National Orchestra, which seems happily and most soundly established, at any rate artistically, was conducted by Susskind. We had the first performance of Jirák's fifth symphony, which turned out to be loud, full-scored, lush music, well made but not inspiring or inspired.

Boyd Neel's orchestra, its total of players (nineteen) just equalling the N.Y. first violins, did its familiar sterling, honest work. Handel and Vivaldi concertos are as good a start as any for 11 a.m. concert-going. Harry Blech's London Mozart Players were the ideal successor to the Neels, doing sterling work in some of the less familiar classics. Nothing was more rewarding, in their interpretations, than Haydn's ' La Passione ' symphony, which came to us with a magical deep glow.

One or two of the September ensembles I cannot report upon here, since my matter must be in the printer's hands before they play: the Nederlands Kamerkoor and the Wiener Akademie Kammerchor were to offer a good deal of old music, from Okeghem onwards; and the Edinburgh University Singers (Pitt-Watson) were to give madrigals and motets. The Amadeus String Quartet kept up their now familiar reputation: the Grillers seemed, on the whole, a bit less sweet and true-toned than before, though not less rich and powerful. The New Italian Quartet (playing without scores) were vivid, fine-strung, less weighty than our native players, full of warm Southern nuances: a shade over-primed at times, I thought. Francescatti and Casadesus played Beethoven sonatas nobly; Bartlett and Robertson repeated two-piano triumphs which began a score of years ago. They had for us some new richly-scored ' Czech Dances ' by Martinu, not too folky, and full of natty devices.

For that established Festival favourite, Sir David Lindsay's ' Satire of the Three Estates ', a mixture of morality, pantomime, slashing attack on corruption and mediæval mummery, Cedric Thorpe Davie wrote a little more of his apt and marrowy music, for a small brass body and for choir. His fanfares at the opening Festival service in St. Giles's Cathedral always add a flash as of ancient fire to that otherwise very sober ceremony. There was one of his salty arrangements of a folk-song in the second of the two programmes of native music—one of folk-art, the other of composed pieces—over which Dr. Wiseman presided as genial and learned compère. The songs of the old people come nearest the heart: intimate, sweet, often sad. In composers able to get outside the European models of their day Scotland, for obvious reasons, has not been prolific. Yet there are song-writers like Whyte and F. G. Scott, the latter, at seventy-one, still too little known. He in particular stood out among the worthies of last century—the MacCunns and the Oswalds, good men, but inevitably over-weighted by mostly German styles. At the end of this programme, to the mild surprise of a few, and the joy of the rest, we had ballads from the ' Scottish Students' Song Book ', acted with voice and face by the clever tenor John Tainsh, and backed by the B.B.C. Singers, cleverly trained by John Clements. Not many know that the man who had the idea of gathering these ditties was he who later became the great authority on psalmody, the (late) Dr. Millar Patrick whose volume on the church's praise I had the pleasure of reviewing not long ago.

The gayest evening of all was provided by two stage artists, Fanély Revoil and Willy Clément, who sang songs and duets from French light opera—Audran, Messager, and on to Hahn and Pierné. In ordinary evening dress, they acted with every feature, evoking a wealth of emotion, and scoring a tip-top success.

In opera we had Glyndebourne again: ' Don Giovanni ' and ' La Forza del Destino '. The former was strong in team-work, as Ebert and Busch's productions always are, but rarely outstanding in either voice or character. Mario Petri and Brannigan were the two adventurers: Dargavel an exceptionally good Commendatore, and Simoneau the best Ottavio I have ever heard. The ladies were Zadek, Macneil and Warner from America. When the last had to retire, having become the victim of a city footpad, there was a brief interregnum, and Zerlina was ably taken over by Simoneau's wife, Pierrette Alarie. Myself, I don't cry for great voices, so-called: this team-work gives me a sufficient degree of pleasure. ' La Forza ', that inspissated melodrama, was acted most grippingly, Poleri being the Don Alvaro, Rothmüller the avenging brother, and the mourning heroine Leonora being uncommonly well felt and sung by Walburga Wegner.

Pierre Bernac, with Poulenc at the piano, showed his mastery of moods in a recital that included some Duparc, Debussy's Villon ballads, Ravel's ' Hébraïques ', and about a score of Poulenc's songs, including the new ' La Fraîcheur et le Feu ' suite. Often felicitous is his muse, though he has not the scope, depth or consistent imaginative glow of the greatest French song-writers.

I saw several good films, notably ' Mussorgsky ' (in which, as a colleague well said, ' Boris ' was the real hero), and the U.S.S.R.'s ' Kuban Cossaks ', with stirring music by Dunajevsky.

The organists were active, as ever. Dr. Head offered recitals at St. Mary's Cathedral, where the classics of our church heritage are so much appreciated by visitors, not least by foreigners. This year, as welcome supplement to the N.Y. Orchestra's Brahms programme, there was the ' Requiem ' also at St. Mary's. Then there were demonstrations of the McClure organ, with its meantone or ' sweet ' tuning. This, with nineteen notes to the octave, has a normal keyboard, the additional accidentals being controlled by a simple stop-mechanism. I take it that the scheme will be discussed in the usual assemblies and pages for organists ; the very brief hearing I was able to get, amid the Festival rush, commended the quality to the ear as likely to please, without the excess such as many feel in the now much-favoured ' baroque ' organs.

Among other small but cherishable enterprises should be mentioned that of the city's Public Libraries Committee, which gave a number of Scottish concerts and country dancing displays. This kind of entertainment could also be tasted daily in the Princes Street gardens—where, I noticed, the Dagenham Girl Pipers are well established as honorary natives, during the Festival period.

The military Tattoo was always ' sold out ': this year a mounted band was among the star turns; no one who saw the kettle-drum horse, fantastically the one piebald among all the blacks, stepping daintily in time to the music, will forget the delightful circus-vision.

For the first time the expected length of the concerts was indicated in the programmes—a useful move; but the timer should be a bit less optimistic next year. Programme notes were almost all good: some, first-class, such as those of Rosemary Hughes, Del Mar, and W. S. Mann.

William Wordsworth's second symphony is serious, well shaped, but melodically angular; worthy work, but, on one hearing rather dull. As nearly always, there was little to remember, or to mourn over forgetting. The American baritone Mack Harrell put into his recital a cycle by Victor Babin, ' Beloved Stranger ', to poems by Witter Bynner. Mr. Harrell is an able interpreter, artistic and wise, in all save the decision to let his country be represented by this forced, pretentious, weak music. I take it Mr. Babin is one of the admired team of two-piano recitalists. Of him, on this hearing, it has to be said that as a composer, he is a delightful pianist.

The National Youth Orchestra, conducted (as guest) by Susskind, charmed everybody. How we wished all the parents of these splendid young folk could have been there! Style and discipline were strong. None of them is a full-time music student. Those from thirteen years to eighteen who are chosen for membership meet during the three school holidays for just over one week at a time. This day they played Kabalevsky's lusty, rather turgid second symphony, and a bright, noisy suite written for them by Malcolm Arnold. Colin Bradbury was a tasteful soloist in a Mozart clarinet concerto. This concert of uncommonly ripe-sounding work promises still finer fruit: it seems one of the best enterprises ever set on foot.

The Sadler's Wells Ballet was of course sold out months ago. They triumphed, to my mind, in ' Job ', but I enjoyed ' Checkmate ' most, for Bliss's music so cleverly matches the dancing in imagery and evocation. I'm not so keen on fitting ballets to works like the Franck variations or Tchaikovsky's concerto in G: this game is being overdone. Press-day comes before I can see the Yugo-Slav Ballet ; nor can (nor need) familiar friends be reported on, like the Hallé, Ferrier and Walter in Schubert and Mahler, or Los Angeles with the B.B.C. Scottish (Whyte). I'd have liked to hear more than one part-song by Whyte, whose symphony was one of the best of the novelties last year. The old complaint continues, that Scotland's native art of today is not sufficiently brought forward. Poetry recitals by the excellent Saltire Society help. Internationalism prevails, but few would grumble if the best of living, aspiring Scots were introduced to this vast new public, which is building a big industry for Scotland—quite apart from the artistic values of Festivals. Many of the ' side-shows ' ought to be included in the syllabus: the plays, in particular, are almost all of first-class interest, and many are new.

Apart from a few mild grumbles, mainly physical (O those penitential, obKnoxious hard seats in the Freemasons' Hall!), and the unsolved problem of a central booking-office for *all* attractions, which is Edinburgh's greatest need—for short-term visitors spend a dismal percentage of their time in running about and queueing—the Festival breeds nought but happiness. The press is supremely well looked after by Messrs. Nicholson and Cowie, the latter taking the place of that great friend of ours, Stanley Smith, who moves on to an even more important post. Edinburgh, chilly in climate, grudging of sun, is warm of heart and generous of help and welcome, from Lord Provost James Miller, genially assiduous in every possible form of civic and personal hospitality, to the imperturbable, polite tram conductors: everywhere, pride, dignity, and heart-warming kindness.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- ' Monteverdi: Creator of Modern Music.' By Leo Schrade. Pp. 384. Gollancz, 21*s*.
- ' Overtures and Beginners.' A Musical Autobiography by Eugene Goossens. Pp. 327. Methuen, 18*s*.
- ' Voices of the Opera.' By Frank Granville Barker. Pp. 61. Arthur Unwin, 3*s*. 6*d*.
- ' The Enjoyment of a Concert.' By H. Ulrich. Pp. 224. Herbert Jenkins, 15*s*.
- ' César Franck.' By Léon Vallas, translated by Hubert Foss. Pp. 283. Harrap, 15*s*.
- ' Vincent d'Indy, 1851-1931: Champion of Classicism.' By Norman Demuth. Pp. 117. Rockliff, 9*s*. 6*d*.
- ' Toscanini.' By Howard Taubman. Pp. 352. Odhams Press, 15*s*.
- ' Teaching Music in Schools.' By James Mainwaring. Pp. 64. Paxton, 7*s*.
- ' Stravinsky in the Theatre.' Edited with an Introduction by Minna Lederman. Pp. 228. Peter Owen, 21*s*.
- ' Musical Form for Examination Students.' By Eric H. Thiman. Pp. 55. Curwen, 5*s*.
- ' Debussy.' By Edward Lockspeiser. Revised edition in the Master Musicians series. Pp. 304. Dent, 8*s*. 6*d*.
- ' A Course in Musical Composition ' (Part 1). By Norman Demuth. Pp. 141. Bosworth, 12*s*. 6*d*.

' The Bohemian Girl ' in London

From Liverpool the Beecham-Arundell ' Bohemian Girl ' reached Covent Garden on 15 August, Sir Thomas himself again conducting. Not for nearly half a century has the opera been seen at this theatre; but the audience showed a warmth that might have been accorded to an old friend. Arline's ' I dreamt that I dwelt in marble halls ', charmingly and artistically sung by Roberta Peters, drew a well-merited encore. As at Liverpool, the other main rôles were sung by Edith Coates (Queen), Jess Walters (Count), Howell Glynne (Devilshoof), Murray Dickie (Florestein), and Anthony Marlowe, whose rough-voiced Thaddeus did not please every ear. The opera was put on for a continuous run, and a partly alternative cast was used at certain subsequent performances, Norman Del Mar acting as deputy conductor. The first-night performance showed a marked improvement in the orchestra over the opening Liverpool night; the chorus continued to be admirable. Dennis Arundell's careful production and Frederick Crooke's colourful scenery (especially for the Fair Scene) made excellent use of Covent Garden's large stage. The ' prayer ' after Arline's abduction, preserved in the Liverpool version, was now cut—perhaps wisely, for it is dramatically absurd that the hunt for the kidnapper should be delayed by this fully choral evensong. The performance, in sum, had many points to relish. But it still seems that to tone down the comedy, and to replace the lovably absurd dialogue by respectable recitative, is to rob the opera of something of its essence.

A. J.

Orchestral Concerts in Paris

By JOSEPH E. POTTS

THE general pattern of orchestral concerts in Paris differs in certain respects from that of such concerts over here. In Paris, for example, there is a much greater concentration at the week-end, mid-week concerts being a comparative rarity. (They are promoted as a rule, not by the orchestras themselves but by some other body, or by concert promoters as a vehicle for the presentation of some prominent soloist or the like.) Almost every Sunday throughout the winter season from early October to the middle of April concerts are given by all four of the principal Paris orchestras: the Orchestre de la Société des Concerts du Conservatoire at the Théâtre des Champs-Elysées, the Colonne Orchestra at the Théâtre du Chatelet, the Lamoureux Orchestra at the Salle Pleyel, and the Pasdeloup Orchestra at the Palais de Chaillot or, occasionally, at the Salle Gaveau. All these concerts begin at 5.45; and on most Saturdays during the same months one or two of the orchestras will be found competing for public favour at the same strange time of day.

But the choice of day and hour is only a superficial difference. Of greater interest is the difference of repertory. The following analysis of the concerts given by the four Paris orchestras during the seasons of 1949-50 and 1950-51 offers an interesting comparison with the present writer's analysis of the 1948-1949 British orchestral season published in the Penguin 'Music 1950'. Reference to that survey will be made at various points in this review of Paris orchestral concerts, which has been based on two seasons' work in order to minimize the peculiarities of any one season and so obtain a more representative picture.

The analysis is concerned with orchestral works only, those that are choral or mainly choral being omitted; it is based on the programmes of the following concerts:

Société des Concerts du Conservatoire (principal conductor, André Cluytens).

1949-1950: 29 concerts (22 on Sundays) conducted by Cluytens (11 concerts) and guest conductors including Kubelik, Galliera, Schuricht, Kleiber, Richard Korn, Eugene Goossens, Jorda, Jean Fournet, Eugen Jochum, and Dean Dixon.

1950-51: 23 concerts (18 on Sundays) conducted by Cluytens (10 concerts) and guest conductors including Fistoulari, Schuricht, Fournet, Krips, Rodzinski, and Jochum.

Colonne Orchestra (principal conductors, Paul Paray* and Gaston Poulet).

1949-1950: 37 concerts (23 on Sundays) conducted by Poulet (20 concerts) and guest conductors including Louis Fourestier, Fournet, Robert Blot, Henri Baud, and Paul Klecki.

1950-1951: 39 concerts (23 on Sundays) conducted by Paray (9 concerts), Poulet (16 concerts), and guest conductors including Eugene Bozza, Philippe Wust, Fourestier, Fournet, Sokolov, and Baud.

Lamoureux Orchestra (principal conductor in 1949-1950 Eugène Bigot).

1949-1950: 56 concerts (23 on Sundays) conducted by Bigot (18 concerts) and guest conductors including Paul van Kempen, Fournet, Georges Tzipine, Fourestier, Blot, Jean-Baptiste Mari, Arthur Goldschmidt, and Jean MacNab.

1950-1951: 27 concerts (20 on Sundays) conducted by various conductors including Fournet, Jean Martinon, Jean-Baptiste Mari, Klecki, Henri Tomasi, Tzipine, Arthur Goldschmidt, and Dean Dixon.

Pasdeloup Orchestra (principal conductors, Albert Wolff and Pierre Dervaux).

1949-1950: 42 concerts (25 on Sundays) conducted by Wolff (14 concerts), Dervaux (22 concerts), and guest conductors including Eugen Szenkar, Stanley Pope, Blot, and Otto Klemperer.

1950-1951: 31 concerts (26 on Sundays) conducted by Wolff (13 concerts), Dervaux (13 concerts), and guest conductors including Blot, Vincenzio Bellezza, Pope, and Jorda.

During the two winter seasons under review these four orchestras gave a total of 284 concerts; 1,071 performances of 431 works by 156 composers were presented; and, as in this country, the classical repertory—which, so far as the orchestra is concerned, inevitably implies the music of the German-Austrian masters—provided the main course of the repast.

In Table I are listed the eighteen composers who must be judged the most popular in Paris at the present time if the number of performances of works by each be accepted as the criterion:

TABLE I.

French order	*Composer*	*No. of performances*	*No. of works*	*British order*
1	Beethoven	189	27	1
2	Mozart	100	41	2
3	Wagner	77	16	6
4	Bach	72	26	11
5	Ravel	62	15	22
6	Brahms	39	10	4
7	Liszt	33	10	25
8	Schumann	25	5	30
9	Berlioz	20	7	13
10	Tchaikovsky	20	5	3
11	Schubert	19	4	17
12	Strauss, R.	18	7	21
13	Debussy	17	3	15
14	Mendelssohn	15	6	7
15	Stravinsky	12	6	—
16	Rimsky-Korsakov ..	12	5	18
17	Weber	12	4	16
18	Dukas	12	3	—

For comparison the position that each composer occupied among the leading thirty composers in the corresponding list of the British survey is given. Apart from complete agreement at the head of the list wide divergences of opinion are evident. The relative neglect of Tchaikovsky in Paris is as surprising to us as is the prominence given there to Liszt and Schumann, and the absence from the list of both Sibelius and Dvořák—ninth and tenth in the British order—is notable evidence of the palpable differences between current French and British tastes. Although it is well-known that Sibelius is little esteemed in France it will seem almost incomprehensible to his many admirers in this country that in the course of two successive Paris seasons only a single performance of one of his works—the seventh symphony—was given. Dvořák was represented by three performances of the cello concerto and one each of the 'New World' symphony, the violin concerto, and 'Carnaval' overture. Haydn is another comparatively neglected composer; seven performances of five works—symphonies 88, 94, 100, and 101, and the D major piano concerto—seems a meagre ration spread over two seasons. Even more astonishing is the fact that not one of the four orchestras in Paris—the traditionally gay city—played a single work by the light-hearted Johann Strauss. Ravel, it is of interest to note, occupies in the Paris list exactly the same place as Elgar in ours. And it is significant that the first six composers in the Paris order—less than four per cent of all composers represented—provided appreciably more than half the total number of performances.

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*Paul Paray was temporarily absent from Paris through the winter of 1949-50, having accepted short-term engagements as Director of the School of Music at Tel Aviv and conductor of the Israel Philharmonic Orchestra.

Analysis of the total output of the two seasons on a nationality basis—Table II—shows that German music dominates the scene in Paris to an even greater extent than it does here, with 41 per cent of all performances compared with our 27½ per cent. Beethoven, Wagner, and Bach between them account for no less than 36 per cent of the total number of Paris performances. In each country native music occupies second place, although French music, with 36½ per cent of the total number of works and 25 per cent of all performances, fared appreciably better in the two Paris seasons than British music, with 25 per cent and 17 per cent respectively, did in our 1948-1949 season. It would be interesting to know to what extent this is due to the fact that the Paris orchestras enjoy government subsidies on condition that they play a certain proportion of French music. It will be noted that the Russian school is appreciably less to the fore in Paris than it is here, owing largely to the comparatively small number of performances given there of Tchaikovsky's works.

Table III shows the relative activity of each of the four Paris orchestras in the presentation of both French and modern music as well as the total output of each. As in the case of the British analysis a purely arbitrary date basis has been adopted for the separation of 'modern' music, the term applying in each analysis to works which have appeared since the end of the 1914-1918 war; it is, musically, an unsatisfactory classification, but no other convenient and practical division suggests itself. Figures for the British survey (with corresponding figures for British music in the last four columns) are given at the foot of the table for comparison, and it will be noted that modern music appears to have received slightly more attention there than here: this is in some measure due to the greater proportion of contemporary native music in the Paris programmes.

Division of the total output into different types of composition shows that the 432 works included 63 symphonies (222 performances), 58 piano concertos (180), 23 violin concertos (70), 27 concertos for other solo instruments (32), and 50 overtures (154); the proportions are not dissimilar from those of the British analysis. The following short lists of those works in each main class which, on the basis of the figures for the two Paris seasons, would seem to be the most frequently played works over there are of some interest:

	Perfs.
Symphonies:	
Beethoven no. 5	20
„ no. 7	17
„ no. 6	13
„ no. 3	12
Schumann no. 4	9
Mozart no. 41	8
Beethoven no. 2	7
Mozart no. 40	6
Tchaikovsky no. 6	5
Violin Concertos:	
Beethoven	10
Brahms	10
Mendelssohn	8
Bach in E minor	6
Mozart in D, K.218	5
Tchaikovsky	5
Piano Concertos:	
Ravel in G	13
Liszt no. 1	10
Schumann	10

(*Continued on p. 468.*)

TABLE II.

	Paris Survey: 1949-1951					British Survey: 1948-1949		
Nationality	No. of composers	Works		Perfs.		British order	British percentages	
		No.	%	No.	%		Works	Perfs.
German	13	101	23½	437	41	1st	19	27½
French	77	157	36½	267	25	5th	10½	9½
Austrian	5	57	13	144	13½	4th	14	13
Russian	12	34	8	88	8	3rd	11	13
Hungarian	2	14	3	39	4	8th	3	2½
American	7	10	2	14	1¼			
Italian	7	12	3	13	1¼	6th	5	3½
Miscellaneous	33	47	11	69	6			
	156	432	100	1071	100			

TABLE III.

Orchestra	No. of Concerts	No. of Works	No. of Perfs.	Modern music				French music			
				Works		Perfs.		Works		Perfs.	
				No.	%	No.	%	No.	%	No.	%
Conservatoire	52	159	191	49	31	52	27	39	24½	43	22½
Colonne	76	176	274	45	25½	51	18½	54	30½	65	24
Lamoureux	83	201	313	50	25	55	17½	58	28½	76	24
Pasdeloup	73	176	293	49	28	62	21	60	34	89	30½
Total	284	432	1071	170	39½	220	20½	157	36½	273	25½
								British music			
British Analysis	393	621	1705	172	28	302	18	156	25	297	17

Piano Concertos (*continued*)	
Beethoven no. 4	9
„ no. 5	9
Mozart no. 23, K.488	8
Tchaikovsky no. 1	8
Beethoven no. 3	7
Chopin no. 2	6
Overtures:	
Leonora no. 3	14
Egmont	13
Tannhäuser	12
Mastersingers	9
Lohengrin	8
Coriolanus	8
Marriage of Figaro	7

Among symphonies the popularity of Schumann's 4th is somewhat surprising to us, but Beethoven's 3rd, 5th, 6th and 7th, and Mozart's no. 41 all duly appeared among the most popular ten of the British survey. Notable features of the piano concerto list are the absence of the Grieg and Rachmaninov's second, both of which were among the top four in our listing, and the high favour in which Ravel's G major and Liszt's no. 1 are apparently held. There is little to surprise us in the violin concerto and overture classes, although it is of interest to note the omission of Weber's overtures —' Oberon ' was second in the British list.

It is regrettable to find that so little British music is played by the Paris orchestras. Seven works by seven different composers received one performance apiece—Bliss's piano concerto, Boyce's symphony no. 5, Britten's Variations on a Theme of Purcell, Elgar's cello concerto, Goossens's concertino for double orchestra, Rawsthorne's concerto for string orchestra, and Vaughan Williams's ' Tallis ' Fantasia. Apart from Ravel, Berlioz, Debussy and Dukas, already listed among the eighteen most popular composers, the most-performed of the older French school are Saint-Saëns, d'Indy, Roussel, Fauré and Lalo, in that order. Of contemporary French composers Henri Tomasi, André Jolivet, Jean Rivier, and Florent Schmitt figured most prominently during the two seasons under review. Although there were only five first performances to the credit of the 1949-1950 season, and only two of them of major importance—Jean Rivier's fourth symphony and Jacques Thierac's ' Symphonie Normande '—the following winter offered no less than fifteen; among them were a symphony by G. Despiaugh, Jean Françaix's symphony for strings, a concertino by André Jolivet, Florent Schmitt's ' Scènes de la vie moyenne ', and a viola concerto by Henri Tomasi.

It is impossible in a short survey of this mainly statistical nature to convey an adequate picture of the Paris orchestral scene, but it is hoped that these somewhat disjointed notes will provide some impression of the manner in which it differs from our own in spite of several points of marked similarity.

Music in Public Schools

Summer Term 1951

The following notes are compiled with the co-operation of the Music Masters' Association section of the Incorporated Society of Musicians.

Despite the natural reluctance of the young to come indoors during the summer months—and concerts before scanty audiences are not much fun for anybody—the stream of music-making in the public schools did not sensibly diminish.

Speech Day celebrations set a problem in programme building. The school choir and orchestra must work at something worth while, yet crowded audiences inevitably contain many who are not particularly musical, who look for entertainment before edification. A glance through these programme summaries cannot fully disclose the cunning ways in which the grave and the gay are often mixed, for there is room only for the highlights.

As one would expect, the Festival of Britain has often influenced the choice of material, and the names of British composers appear again and again.

Aldenham (Mr. William Hook)—Visitation Day: concert by school orchestra: ' Rinaldo ' overture, movements from Mozart and Schubert symphonies and from Walter Leigh's ' Concertino '. Festival evensong: music by English composers from Tye to Vaughan Williams. More than 100 boys were taken to concerts at the Royal Festival Hall.

Ardingly (Mr. Robin Miller)—Commemoration: services in the chapel. Summer concert: part-songs, horn ensembles (Mozart and Haydn), orchestral items by Bach and Handel arranged with special string parts for combined senior and junior orchestras.

Blundells (Mr. Wilfred Hall)—Festival of Britain: ' The Messiah ', parts 2 and 3, sung in Exeter Cathedral by school choir and chorus; also madrigals and part-songs at Teignmouth pavilion by the school motet club. The music club had a lecture-recital of ' early vocal and instrumental music ', and at an open concert boys played Bach's three-piano concerto. Music competition judged by Vivian Langrish.

Bradfield (Dr. J. H. Alden)—A concert given by the Reading Symphony Orchestra included movements from piano concertos by Bach and Mozart and a flute concerto by Mozart with boy soloists.

Brentwood (Dr. Edgar Brice)—Speech Day concert included ' Trumpet Tune ' (Purcell), ' Fantasia ' (Handel), and movements from first and fifth symphonies (Beethoven). The Essex Musical Association held a non-competitive festival in the school hall in which many boys took part. There were four recitals of choral and instrumental music in the chapel.

Bromsgrove (Mr. Laurence Crosthwaite)—Commemoration service in the parish church, with anthems by Martin Shaw and Parry. The school concert included part of ' St. Cecilia's Day ' (Parry), ' Recognition of Land ' (Grieg), and ' Invitation to the Dance ' (Weber, arr. Harrison), also movements from violin and piano concertos by Bach and Mozart.

Bryanston (Mr. Paul Rogers)—Choral and orchestral concert : ' Song of Destiny ' (Brahms) and ' Songs of Escape ' (Robin Milford), D minor piano concerto (Bach) and second and third movements ' Italian ' symphony (Mendelssohn). Chamber music concert by the music staff and professional concert (wind sextet).

Caterham (Mr. Arthur Baynon)—Speech Day concert. Five music society concerts, including two members' evenings. Music competitions judged by John Barratt.

Charterhouse (Mr. John Wilson)—Programme in the chapel, by chorus and orchestra, of ' English music of five centuries ', including Tudor anthems, a Stanley organ concerto, ' Blest pair of Sirens ', and short works by Holst, Vaughan Williams, Stanford, Walford Davies and Darke. Another concert included Purcell songs, movements from Moeran's piano trio and Alan Frank's Suite for two clarinets. Vocal and instrumental concert by boys of one house. Instrumental competition judged by J. A. Sowerbutts.

Cheltenham (Mr. W. D. Pritchard)—Commemoration service with hymns and anthems. Concert by augmented college orchestra: ' Ruy Blas ', ' Boutique Fantasque ', ' Handel in the Strand ' and a movement from Mozart's piano concerto in A. Piano recital.

Chigwell (Mr. J. G. Auton)—Summer concert: Brahms, 'Song of Destiny'; Borodin, 'Prince Igor' dances; short orchestral pieces and movements from Divertimenti by Haydn and Mozart.

Clifton (Dr. D. G. A. Fox)—Two composite organ recitals given by five music scholars: F minor Fantasia (Mozart), 'Great' G minor and C minor Fantasias and Fugues (Bach) and first two movements from sonata (Elgar). A concert by members of the school included Haydn's Divertimento for flute, oboe, clarinet, bassoon and horn. Instrumental competition judged by Edric Cundell.

Dauntsey's (Mr. C. L. Nightingale)—Vocal and instrumental concert, with dances from Purcell's 'Fairy Queen' and four movements from Warlock's 'Capriol' suite.

Dean Close School (Mr. Derek Gaye)—School concert, and recital of songs and organ music.

Denstone (Mr. Lionel Lethbridge)—Evensong was broadcast from the school chapel, when Stanford's service in C was sung with an additional part for the congregation. An orchestral concert included a Vivaldi concerto.

Dulwich (Mr. Stanley Wilson)—Founder's Day: part-songs and music by military band. Festival of Britain concert included selections from Purcell's 'King Arthur' and Elgar's 'Enigma' variations.

Ellesmere (Mr. Rex Lumley)—Speech Day Concert: Parry, 'Blest Pair of Sirens'; Vaughan Williams, 'The new Commonwealth'; Reed, 'Earl Haldan's daughter'; Tausch, Slow March and Polonaise for six timpani and orchestra; Rowley, Miniature piano concerto, with two boy soloists. Full 'cathedral-type' services were maintained on Sundays throughout the term.

Framlingham (Mr. Alan Hall)—Boys took part in the local music festival and in a diocesan festival. Organ recital and music for trumpet, violin and piano.

Giggleswick (Dr. H. L. Smith)—Speech Day weekend: a concert which included a choral fantasia on 'The Mastersingers' (Wagner arr. Fletcher) and 'News from Whydah' (Balfour Gardiner); also an organ recital.

Harrow (Mr. Hector McCurrach)—'School Songs' on Speech Day. School concert: movements from piano concertos by Mozart and Beethoven and Rumanian folk-dances for small orchestra by Bartók. Another boys' concert of concerto movements for piano, flute, clarinet, and trumpet, by Beethoven, Bach, Mozart and Stanley. Three professional concerts: piano trio, vocal recital and chamber orchestra. Music competition judged by John Lowe.

King Edward's, Birmingham (Dr. Willis Grant)—'The Creation', parts 1 and 2. Musical society concert: Dyson's 'Songs of Praise' and two extracts from Vaughan Williams's 'Job'. Four midday concerts, vocal and instrumental. Music competition judged by C. L. Salmons.

King's, Bruton (Mr. Lamont Kennaway)—Corpus Christi concert: minuets from 'Serenade' (Brahms), 'Sleepers, wake' (Bach), 'Nautical Suite' (Rowley) and madrigals.

Kingswood (Mr. P. J. Hancox)—Speech Day concert: first movement, Grieg piano concerto and Beethoven's first symphony.

Malvern (Mr. Leonard Blake)—Speech Day concert: clarinet solo, Phantasiestücke (Schumann), movement from a Haydn string quartet, 'Cebell' (Purcell), 'Nimrod' (Elgar), 'Blue Danube', and slow movement, Beethoven's first symphony. Concert of British music from Byrd to Walton. Organ recital, and a well-devised 'entertainment' for the old boys, including Haydn's 'Toy Symphony'.

Merchant Taylors' (Mr. Philip Tomblings)—Stage production of 'Patience'. Music club recitals by staff and boys: organ recitals of English music and a Bach and Handel programme; eighteenth-century music for recorder, oboe and keyboard by Handel, Loeillet and Field.

Monkton Combe (Mr. Anthony Smith-Masters)—School concert: 'Bad Sir Brian Botany' (Walford Davies), 'Miniature Concerto' (Rowley) and Polka from 'Schwanda' (Weinberger). The new chapel organ was dedicated, when Dr. J. Dykes Bower gave a recital.

Oundle (Mr. J. A. Tatam)—Stage production of 'Trial by Jury'. Summer concert: piano concerto in F minor (Bach); second movement, 'Sinfonia Concertante' (Mozart), for violin, viola and orchestra; 'Crown Imperial' (Walton). Music performed before members of the Music Masters' summer conference included works by boys and, in chapel, Pitoni's 'Cantate Domino', Wilbye's 'Fantasia à 6' and Weelkes's 'Hosanna' by the chancel choir and a string sextet. The House singing competition was judged by Sir Steuart Wilson.

Repton (Mr. Mervyn Williams)—Speech Day concert: Handel's 'Zadok', Grieg's piano concerto, first movement, and selections from Purcell's 'King Arthur'. Organ recital of music by English composers. Music competition judged by John Lowe.

Rossall (Mr. A. R. H. Pease)—School concert: part-songs, Suite (Purcell), 'Sheep may safely graze' (Bach), and Toy Symphony (Haydn).

Sedbergh (Mr. Kenneth Anderson)—Speech Day concert: string sextet, 'Mock Morris' (Grainger); concerto grosso in D minor (Handel); choruses from the Savoy operas. A concert of chamber music.

Sherborne (Mr. Robert Ferry)—Commemoration concert: slow movement, concerto in D minor for two violins (Bach); first movement, piano concerto in B flat (Handel arr. Lambert); part-songs (Armstrong Gibbs and Moeran); movement from a Haydn string quartet. Music club concert, members' evening. Professional song recital. School concert: third movement, violin concerto in A minor (Bach), movement from string quartet (Mozart), 'Il Seraglio' overture (Mozart), and choral fantasia 'In honour of the City' (Dyson).

Shrewsbury (Mr. J. R. Stainer)—School concert: part-songs (Bantock, Bridge, Forsyth, Vaughan Williams), 'Prometheus' overture (Beethoven), 'Pomp and Circumstance' no. 4 (Elgar), and dances by Quilter and Tchaikovsky.

Tonbridge (Dr. A. W. Bunney)—Concert performance of 'The Gondoliers'. Two informal instrumental concerts: trio for flute, oboe and piano (Loeillet); movement, second Divertimento for two clarinets and horn (Mozart); finale from string quartet in G (Haydn).

Uppingham (Mr. Christopher Cowan)—Stage production of 'The Tempest', with Purcell's incidental music. School concert: cantata 'Praise our God' (Bach) and 'Gypsy Songs' (Dvořák arr. Salmons); first movement, fifth symphony (Beethoven) and 'Hungarian March' (Berlioz). Professional violin recital. Instrumental competition judged by Dr. William McKie.

Victoria College, Jersey (Mr. Norman Blake)—School concert: fantasia on music from the 'Beggar's Opera' (Jacobson), 'Song for a Festival' (Dyson), Clarinet quintet (Mozart).

Wellington (Mr. Maurice Allen)—Speech Day weekend: stage performance of 'Let's make an Opera' (Britten) and school concert; 'Magic Flute' overture (Mozart); first movement, two-piano concerto in C minor (Bach); flute and clarinets, variations on 'Waltzing Matilda' (Alden); fantasia on 'Old 100th' (Vaughan Williams); 'Rio Grande' (Constant Lambert). Two music society lecture-recitals. Music competitions judged by Mr. Robin Miller.

Westminster (Mr. Arnold Foster)—School concert: first movement, second Brandenburg concerto (Bach), the '100th psalm' (Vaughan Williams), 'The Blacksmiths' (Dyson). Music competition judged by Herbert Murrill.

The South Place String Orchestra began its weekly practices on 28 September. Competent string players would be welcomed and should address inquiries to the hon. secretary, E. J. Fairdall, at Conway Hall.

MISCELLANEOUS

The Promenade Concerts

Novelties and one or two near-novelties were still being slipped into the Promenade menu at the beginning of September, in the fashion that Sir Henry Wood regarded as basic policy—not that the repertory could not be still broader. On 3 September Colin Horsley played Berkeley's piano concerto and the Wanderer Fantasia in Liszt's arrangement; Dohnányi's Symphonic Minutes, a great piece of Sir Henry's was also in the programme. Two days later came Rawsthorne's violin concerto, whose urgent lyricism and pregnant musical thinking were warmly commended in Frederick Grinke's reading. Suzanne Danco repeated her near-perfect performance of Ravel's wooing Shéhérazade songs; it is perhaps the flawless quality of her exquisite vocal line that causes her to miss the ideal of total immersion in the texts. Alan Bush took the rostrum on 7 September for the first performance in England of his symphonic suite, 'Piers Plowman's Day'. It juxtaposed three typical scenes of mediæval life, and devised some attractive tone-pictures vividly scored, but made no striking impression because the olde-worlde clichés (fifteenth-century cadence, modal trombonery and echoes of Machaut) were excrescences on Bush's own musical language, and gave the whole work an indeterminate character. Franz Osborn played Beethoven's first piano concerto at this concert, and did his utmost to present that youthful post-Mozartean charmer as a per-ardua-ad-Emperor pioneer, and the spiritual godfather of Schumann's piano concerto; which clearly will not do, and was odd inasmuch as Mr. Osborn is usually a sympathetic Beethovenian.

On 8 September an obsolete favourite, Paganini's D major violin concerto, was performed complete with operatic Adagio and cheeky Finale (not, as we generally hear it, in Wilhelmj's one-movement version). Its inclusion was more than justified since it engraved the name of Zino Francescatti on a huge Promenade public. The world is not starved of great violinists at present, but this must surely rank with the most exciting London debuts of the past twenty-five years. The splendour of Francescatti's tone, a rich solid-gold sound, the ease of his astounding technique, and the musical beauty with which he invested Paganini's tritest fireworks, made this performance exceptionally thrilling; I did not hear him in Edinburgh, but gather that there, as here, a slight tendency to hurry was the weakness. Sir Malcolm Sargent and the B.B.C. Orchestra, obviously impressed by their guest, accompanied with keen precision. They also gave bright, buoyant readings of Chabrier's Fête Polonaise and Sullivan's 'Dance Overture'. (The English titling is didactic. 'Overture di ballo' is anyhow a hybrid, since the Italian for Overture is Sinfonia. But Overture 'Di Ballo' is arrant nonsense, which is why I name it here in English.) On 10 September Iris Loveridge was the soloist in the first performance in England of Bloch's recent Scherzo Fantasque for piano and orchestra, a light but striking and effective work, magisterially contrived and worthy of a regular place in the repertory. It made me want to hear the Concerto Symphonique again, in the hope that the unexciting impression it made (*Musical Times*, October 1949) was due to an ineffective soloist and the composer's own rather limp conducting.

W. S. M.

Nederlands Kamerkoor

Felix de Nobel's Kamerkoor has a high reputation, and it was disappointing that so few people came to the Wigmore Hall on 8 September to hear it. The first part of the programme consisted of sixteenth-century music; two motets by Jacobus Clemens non Papa, or Jacques Clement, shone like jewels in a setting already rich with Lassus and Sweelinck, they were a Sanctus which pealed like bells in descending sequences of imitation, and a vivid setting of 'Fremuit spiritus Jesu'. The Lassus madrigal 'Matona mia cara' (which represents a German mercenary's comic attempt to enunciate Italian endearments to 'madonna') was also particularly delightful. The Dutch singers have a fine firmness of tone and complete sureness, the choir carrying no passengers. Frank Martin took advantage of this when writing for them 'Ariel', a setting of Ariel's three songs, the lines 'Before you can say Come and Go', and the address 'You are three men of sin' as a central climax. It is an extremely fascinating and evocative piece of music, and all competent madrigal groups should get to know it at once. Anthony Hopkins's 'Five Studies', also given its first London performance at this recital, is a light and protracted musical joke, funnier to start with than at the end, but pleasant enough stuff to round off a programme. Ravel's 'Trois Chansons' (written just before he became a lorry-driver in 1916; the second song alludes to the sadness of war) was given the most delicate of performances. In its eclectic and admirable choice of old and new music, and in its very high standards of performance, this choir was typical of Dutch musicianship today. It would be rewarding now to hear its nineteen voices in Bach's Mass in B minor, or the St. John Passion.

'Dido and Aeneas'

The new Mermaid is a triumph of private enterprise, an Elizabethan theatre raised by a band of enthusiasts in a garden of St. John's Wood, where Kirsten Flagstad came on 9 September to sing Dido. With apron-stage and inner-stage, gallery and tiring-house, the Mermaid recreates de Witt's drawing in solid fact—though not too solid, for in twenty-four hours it can be dismantled and reassembled on some other site. These column are not the place for discussion of it as a theatre; we may just note, as modern adaptations, the tapering of the stage, the steeply raked seats, and the lowering of stage level (for the Elizabethan platform was head-high to the groundlings). What the setting contributed to the opera was great intimacy, and also the infectious friendliness inherent in the project, the friendliness which had brought Mme. Flagstad there to sing to us. Her Dido, it need hardly be said, was beautiful and moving, expressive in gesture as in voice. Maggie Teyte was Belinda, singing with great artistry and even with a roguish twinkle; her notes might have lost some of their freshness, but they were nevertheless more *real* notes than those more modern Belindas have produced this season. Thomas Hemsley, as Aeneas, had a splendid voice of rich quality; the part is unrewarding, but more moulding of the vocal line would have been welcome. Descending in an aerial trapeze, Murray Dickie sang Mercury with a tone more steady than his support appeared to be. The musical director was Geraint Jones, who conducted his perruqued band in the stage balcony, while looking-glasses behind the audience reflected his beat to the singers. The chorus was good, the production (apart from the choreography) excellent; future producers might well note Bernard Miles's treatment of the harbour scene, where the chorus 'Come away, fellow-sailors' is sung by the witches, not by the nymphs themselves, who would be 'mourning'. (Perhaps the best solution of all would be to have, as *fellow*-sailors, treble and alto powder-monkeys; surely Josias Priest's young ladies were wearing sailor-suits at this point?) Mr. Miles also included the Prologue to the Opera which appears in the printed libretto, and supplied its dances from other stage-works of Purcell. This libretto, which ante-dates the Tenbury MS, has strange extra directions (such as : Enter the Spaniards, misled by Jack-o'-Lantern), and also the words for the 'missing chorus' which ends the

Grove Scene. Following Mr. Britten's example, Mr. Evans found music for these lines, but his choice of an *a cappella* chorus hardly seems historically justified.

A. P.

Provincial Concert Societies

City of Birmingham Symphony Orchestra: Rudolf Schwarz, conductor, successor to George Weldon. Programmes for October to December include Gordon Jacob's Suite no. 3, Bax's third symphony, Moeran's Sinfonietta, Richard Arnell's piano concerto, Rubbra's fifth symphony, Roussel's third symphony and Bartók's violin concerto. Concert syllabus (sixpence) from the General Manager and Secretary, 161 Corporation Street, Birmingham.

Hallé Concert Society: Hallé, Liverpool Philharmonic and London Philharmonic Orchestras under well-known conductors. Programmes include the six symphonies of Vaughan Williams, the Period Suite of Chasins, Egk's French Suite, Edward Isaac's piano concerto in C sharp, Maurice Johnstone's overture 'Banners', Kabalevsky's overture 'Colas Breugnon', Petrassi's Concerto for orchestra, and Constant Lambert's 'Horoscope'. Sir John Barbirolli will conduct a large proportion of the concerts. A prospectus (sixpence) may be had from the General Offices, 8 St. Peter's Square, Manchester.

Liverpool Philharmonic Society: Hugo Rignold, conductor-in-chief. Programmes include the first performance in this country of Karl Rankl's Symphony no. 1, conducted by the composer, Mahler's Symphony no. 4 for soprano and orchestra, the first public performance of Hindemith's piano concerto. Syllabus (sixpence) from the General Manager and Secretary, Philharmonic Hall, Hope Street, Liverpool.

Sheffield Philharmonic Society: Three visiting orchestras to this country will give concerts—the Concertgebouw of Amsterdam (van Beinum), the Nordwestdeutscher Rundfunk Symphony (Schmidt-Isserstedt) and the Konsertforeningen of Stockholm (Karl Caraguly). Vaughan Williams will conduct his Sea Symphony with the Sheffield Philharmonic Chorus and the Hallé Orchestra. Sir John Barbirolli will appear as a cellist on 2 May when the first half of the concert will consist of 'Music in Miniature'. Prospectus (one shilling) from the Society, Wilson Peck Buildings, Fargate, Sheffield 1.

Yorkshire Symphony Orchestra (Maurice Miles): Programmes include Tippett's concerto for double string orchestra, Khachaturyan's violin concerto (Devy Erlih), Carl Nielsen's Symphony no. 5 conducted by Jens Schroder. Concert Book (sixpence) from the Secretary and Manager, Civic Hall, Leeds.

University of London Extension Courses

The University has arranged a large number of courses in musical subjects for the new session. The fee for admission is ten shillings to each course of twenty-four lectures and five shillings to each course of twelve lectures. Included in the list are courses on 'The Revival of British Music', 'English Composers from Elgar to the Present Day', 'The Art of Ballet', 'English Church Music', 'The Art of the Film', and a ten-lecture course by Hubert J. Foss on 'The Music of Vaughan Williams'. Particulars may be had from the Senior Assistant University Extension Courses, Mr. C. P. Thomas, Senate House, W.C.1.

Norwood Technical College has recently appointed Mr. Douglas F. Terry to conduct the choir and orchestra. New members, singers and players of reasonable ability, would be welcome. The orchestra meets on Thursdays and the choir on Mondays, both at 7. Those interested should write to Mr. Terry at 4 Wilberforce House, North Side, Clapham Common, S.W.4.

Croydon Philharmonic Society (Alan J. Kirby) will give two concerts of Christmas music on 15 December. Handel's 'Solomon' will be sung on 26 January and Fauré's Requiem and Vaughan Williams's 'A Sea Symphony' will be performed on 10 May.

The London Choral Society (John Tobin) includes in its new season's activities the first complete performance since Handel's time of 'Alexander Balus' and the first concert performance of Richard Arnell's 'Cantata 36a'. There are vacancies for voices in all parts and associate members would also be welcomed. Particulars may be had from Miss J. Bernard, 83 Queen's Gate, S.W.7.

The New Colleges Opera Society, under the auspices of the Abbey Community Centre, will present 'The Beggar's Opera' at the Portcullis Theatre, Westminster, on 11 and 12 October at 7.30 and on 13 October at 3.30 and 7.30. Tickets (5*s*., 3*s*. 6*d*., and 2*s*. 6*d*.) may be had from Mr. P. D. Wickenden, U.C.H. Medical School, University Street, W.C.1.

Colchester's Festival of Britain celebrations took place on 2-14 July. Musical activities included a concert given by the Colchester Choral Society with the Kalmar Orchestra at which two first performances were presented—Martin Shaw's 'The Changing Year' and Armstrong Gibbs's 'Pastoral Suite'.

The Barber Institute of Fine Arts

Musical activities during the past year have included the performance of Schubert's incomplete dramatic oratorio, 'Lazarus', Bach's St. John Passion, the first performance of Wilfred Mellers's cantata 'Conversion in the Garden'. The Amadeus and Budapest String Quartets and Le Quintette de l'Atelier have given concerts and there have been special concerts of French and Spanish music.

A Festival of Britain concert was given under the auspices of the Jersey Tourism Committee by the Jersey Elizabethan Singers (John Lobb) on 1 August. The programme included groups of modern British part-songs and two-piano music (played by June Day and Leonard Herivel).

Birmingham Festival takes place from 30 September to 6 October. First performances will be given of Peter Wishart's second string quartet on 2 October (Ernest Element Quartet), the same composer's Trio Sonata in B flat for organ played by George Miles on the following day, and in the evening Christopher Edmunds's Romance for piano and orchestra with Tom Bromley as soloist. Anthony Lewis's 'A Tribute of Praise' will be sung by the B.B.C. Midland Chorus (John Lowe) on 6 October. The Amadeus Quartet will include Tippett's Quartet no. 2 and Bax's Oboe Quintet (Leon Goossens) in their programme on the Thursday. Julius Harrison's Mass in C will be sung on Thursday evening.

Schola Cantorum, Wellington, New Zealand

A booklet, compiled by Clement Howe, tells the story of this body which made its first public appearance on 28 October 1936 under Stanley Oliver its present conductor. The programme at this concert included Holst's 'Ode on a Grecian Urn' (twice performed on account of its unfamiliar idiom) and Vaughan Williams's Benedicite. Since then many concerts have been given and the choir has now in its repertory the Mass in B minor, the St. Matthew Passion, Roy Harris's Symphony for Voices, Vaughan Williams's 'Flos Campi', Mass in G minor, 'Dona nobis, pacem', Palestrina's Missa Papae Marcelli, Fauré's Requiem and Bliss's Pastoral. Press reports have been most appreciative of the quality of performance.

Merseyside Young Artists' Concert Society

The Society was formed this year to 'present the creative and interpretative work in the fields of music and poetry of local young people to the people of Merseyside'. The inaugural concert was given on 6 July in Rushworth Hall, Liverpool. Another concert is planned for 12 October. Among local musicians interested is Mr. Hugh Rignold. The Society would like to hear from new members. Information may be had from the secretary, Charles McBride, 7 Rose Hill, Liverpool 3.

London Contemporary Music Centre: Edwin Evans Memorial Prize 1952

Mrs. Edwin Evans has once again offered a personal gift of £25 for a work by a young British composer (one born in Great Britain or in the British Commonwealth of Nations). The choice will be made by three independent musicians appointed by the L.C.M.C. in agreement with Mrs. Evans. Compositions requiring two performers in any combination, vocal or instrumental, are eligible. Scores, marked 'Edwin Evans Memorial Prize', must be received by the hon. secretary, c/o Messrs. Novello, 160 Wardour Street, W.1, not later than 1 January 1952.

The Ealing Technical College Philharmonic Orchestra (Frederick Handover) resumed its weekly rehearsals on 19 September. Works in rehearsal include Sibelius's second symphony, Prokofiev's 'Peter and the Wolf'. New members would be welcome. Particulars may be had from the orchestral secretary, Mr. L. J. Cooper, 1 Windmill Court, Windmill Road, Ealing.

The South-West London Choral Society (Frank Odell) resumed rehearsals on 10 September at the Central Hall, Tooting Broadway. Works in preparation are 'Judas Maccabæus' and the Mass in B minor. The hon. secretary is Mr. E. W. Castle, 14 Brookview Road, Streatham, S.W.16.

OBITUARY

Artur Schnabel, who died in Switzerland on 15 August, was in a rare sense a personality of the concert platform. By the measure of his audiences and the vogue of his gramophone records he was a popular pianist. Yet he was a stranger to the ways and means that commonly associate themselves with popularity, and he abjured the types of music by which public favour is most readily captured. His preference was for a texture that could respond to subtle uses of tone and rhythm and a reasoned rather than an ecstatic expressiveness. Beethoven, Schubert and Brahms were the masters of his piano world, and to their interpretation he brought a rare authority. Schubert's sonatas were his special ground, and his very personal blend of intimacy and faith was the best advocacy these works have received in our time. He had the technique for his style, with a language of tone that made the piano sound unlike the instrument it was in other hands. To many minds his thought and utterance were too austere and analytical; they felt that a Schnabel recital was more lecture than entertainment. But none could refuse admiration for his integrity, and for the intensity of his devotion to the highest in his art. His compositions, mainly in a technique that bordered on Schoenberg's have failed to give him rank as a creative talent.

Born at Lipnik, Austria, in 1882 he early became a pupil of Leschetizky, and began his public career while still a boy. For some years he taught at the Berlin State Academy. Leaving Germany in 1933 he ultimately settled in America, where he became a naturalized citizen in 1944.

We regret also to report the deaths of Cecil Gray and Fritz Busch. Memoirs will appear in our next issue.

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(*Continued from p. 476*)

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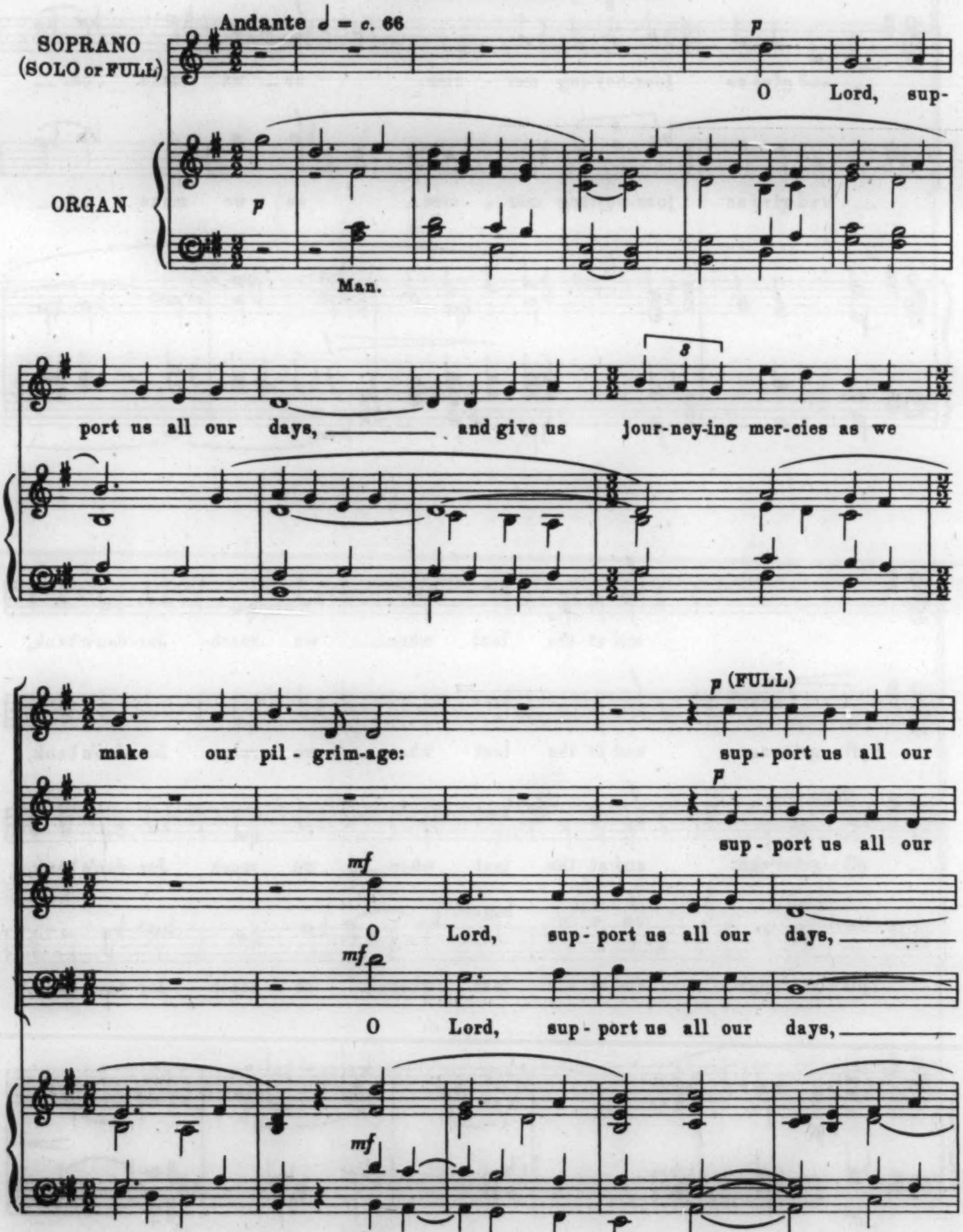
Andante ♩ = c. 66
SOPRANO (SOLO or FULL)
ORGAN
p
Man.
O Lord, support us all our days, and give us journey-ing mer-cies as we make our pil-grim-age:
p (FULL)
sup-port us all our
O Lord, sup-port us all our days,
mf
Ped.

---

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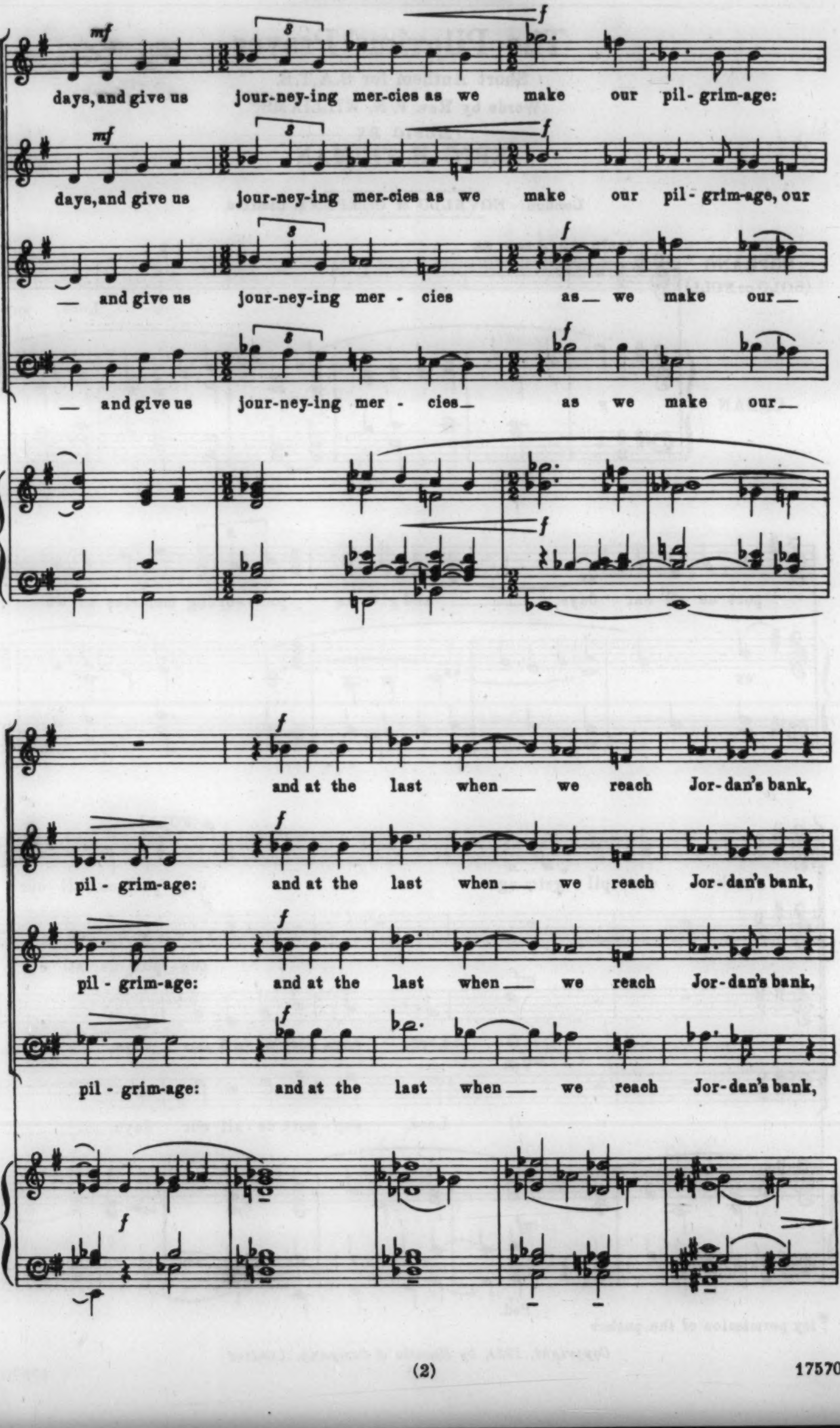
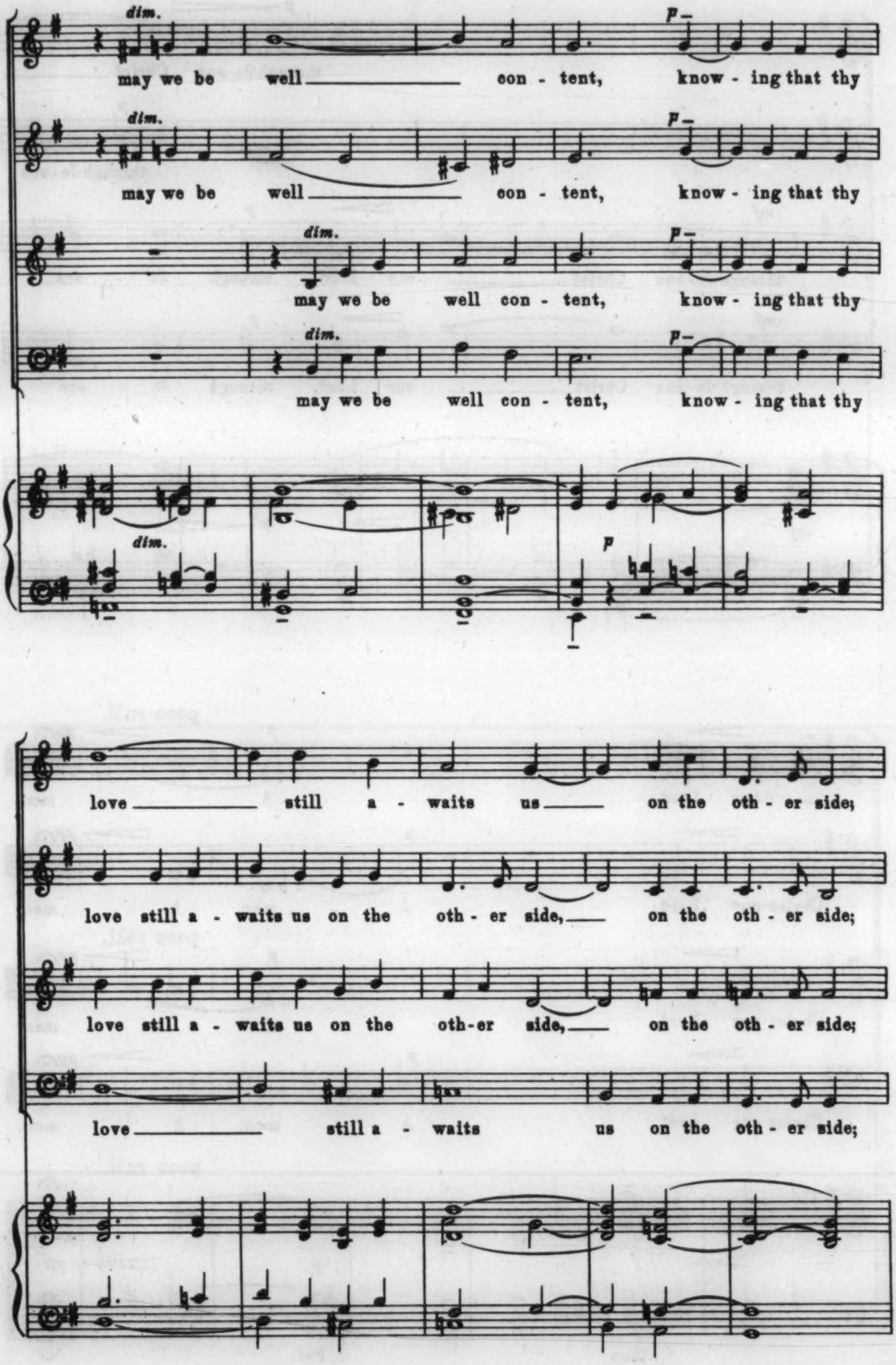
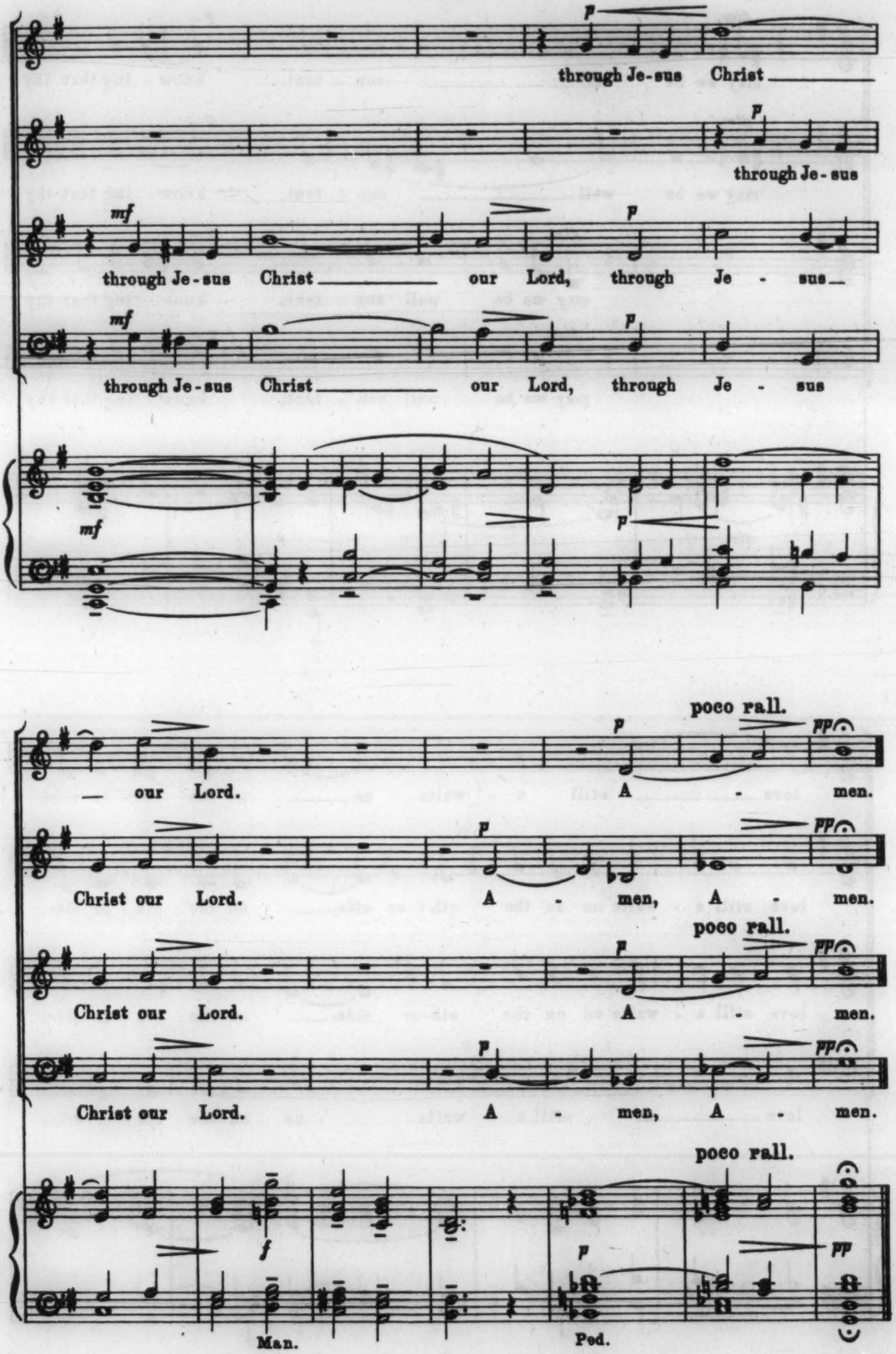

mf
days, and give us journey-ing mer-cies as we make our pil- grim-age:
mf
days, and give us journ-ney-ing mer-cies as we make our pil- grim-age, our
— and give us jour-ney-ing mer - cies as — we make our —
— and give us jour-ney-ing mer - cies — as we make our —
8
f
pil - grim-age: and at the last when — we reach Jor-dan's bank,
pil - grim-age: and at the last when — we reach Jor-dan's bank,
pil - grim-age: and at the last when — we reach Jor-dan's bank,
and at the last when — we reach Jor-dan's bank,


dim.
p
may we be well ____ con - tent, know - ing that thy
may we be well ____ con - tent, know - ing that thy
may we be well con - tent, know - ing that thy
may we be well con - tent, know - ing that thy
love ____ still a - waits us ____ on the oth - er side;
love still a - waits us on the oth - er side, ____ on the oth - er side;
love still a - waits us on the oth-er side, ____ on the oth - er side;
love ____ still a - waits us on the oth - er side;


p
through Je-sus Christ
through Je-sus
mf
through Je-sus Christ our Lord, through Je - sus
through Je-sus Christ our Lord, through Je - sus
mf
p
poco rall.
pp
our Lord. A - men.
Christ our Lord. A - men, A - men.
Christ our Lord. A - men.
Christ our Lord. A - men, A - men.
f
Man.
Ped.